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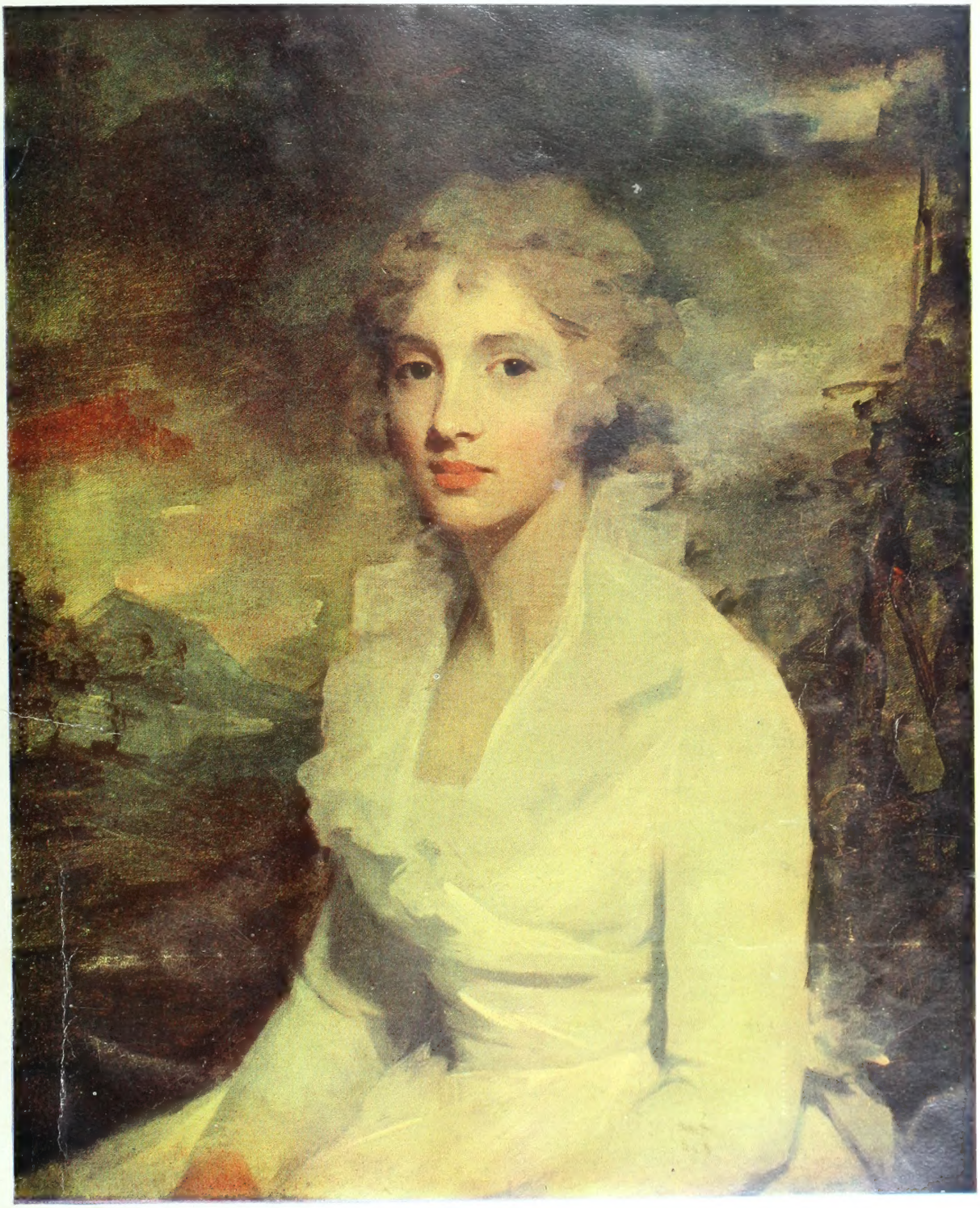

MISS ELEANOR URQUHART : BY SIR HENRY RAEBURN, R.A. : FROM THE ORIGINAL PAINTING IN THE NATIONAL GALLERY OF ART, WASHINGTON, D.C. (MELLON COLLECTION)

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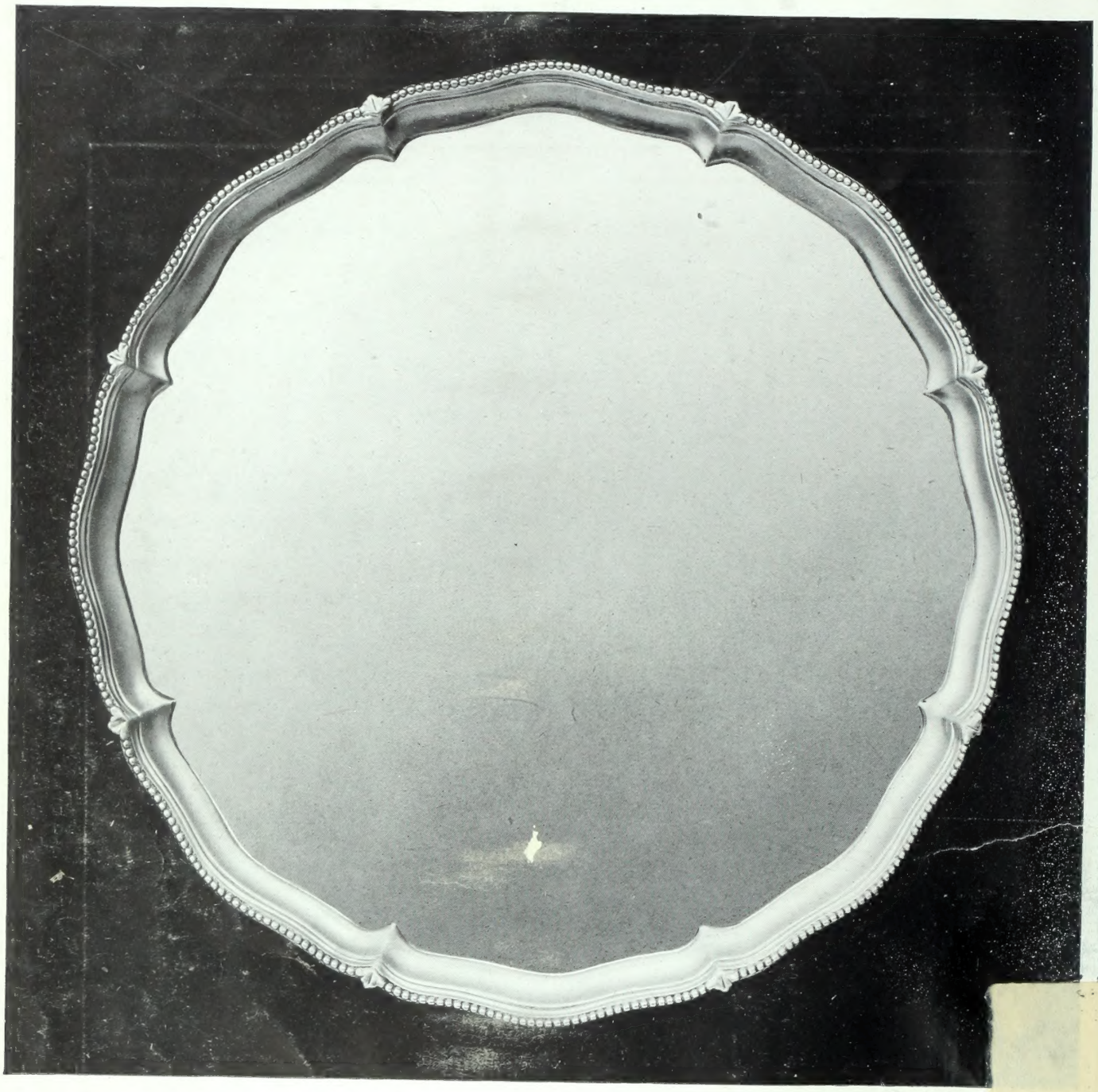

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MARCH, 1949

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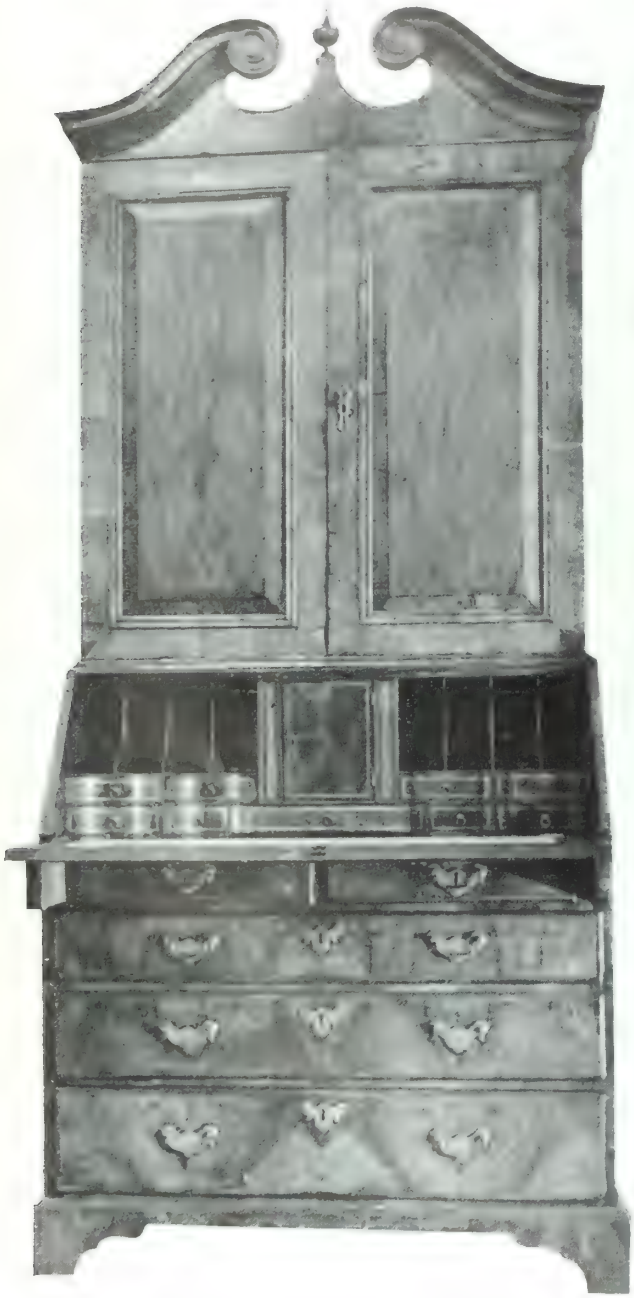

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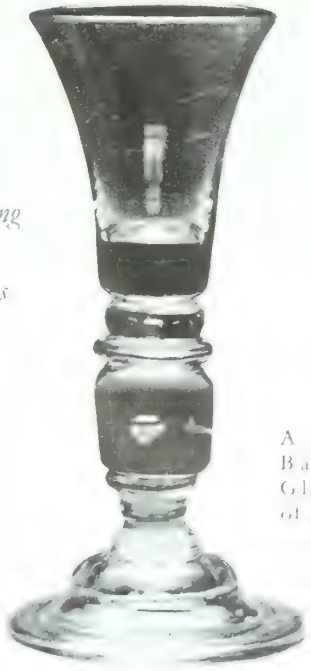

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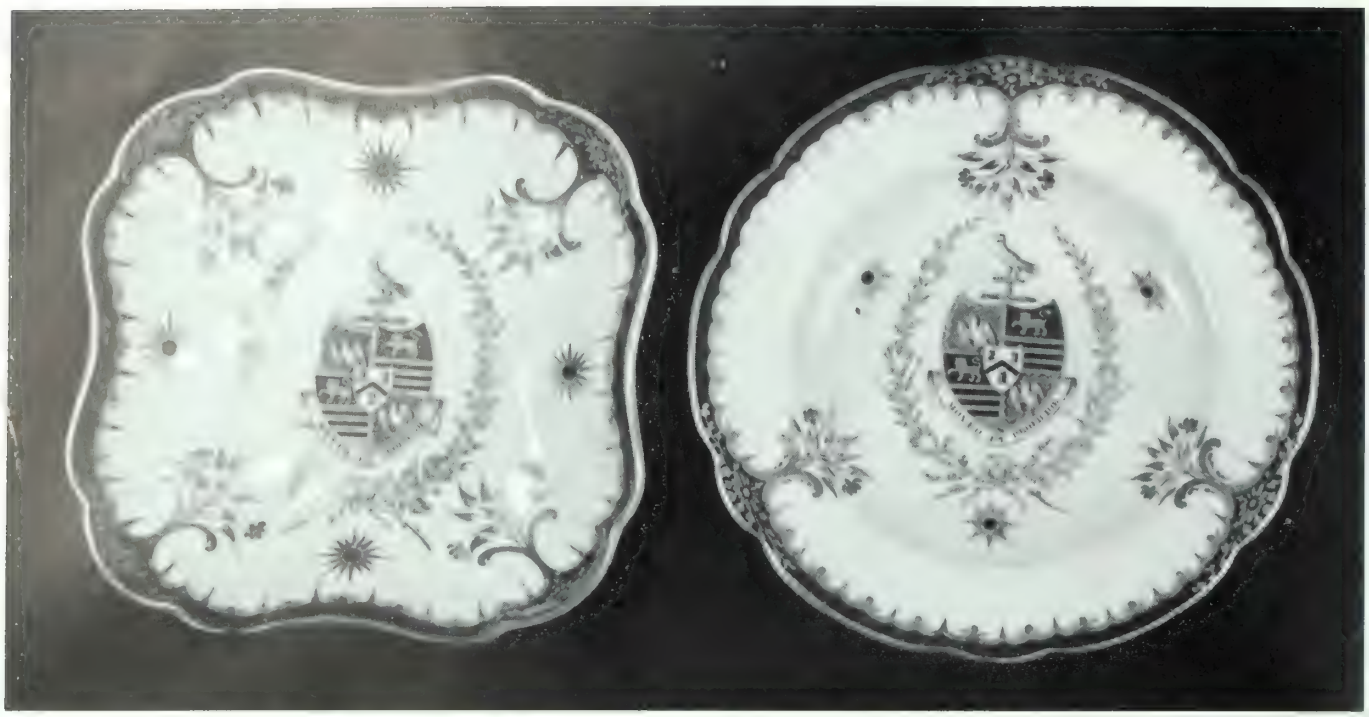

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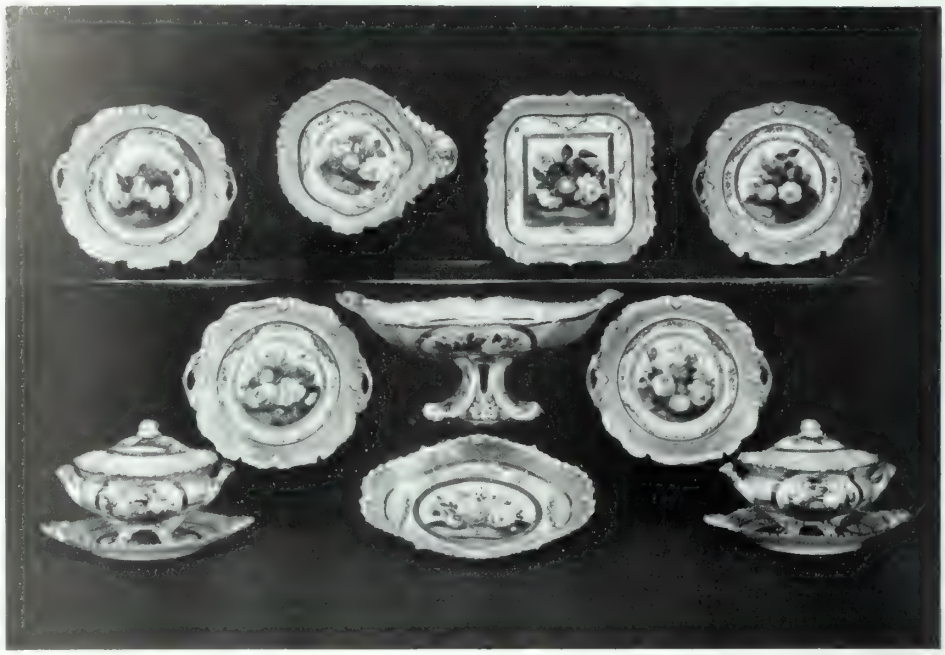

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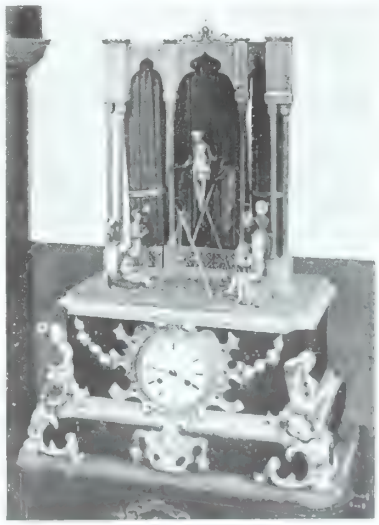

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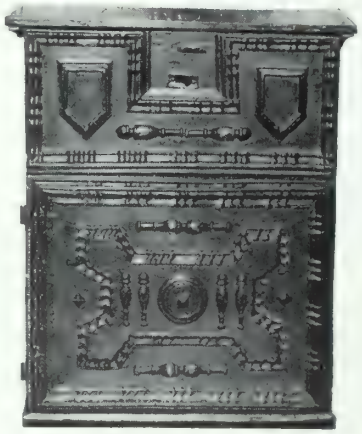

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JEAN PERRÉAL
THIRTY PORTRAITS IDENTIFIED—I

By DR. MAURICE H. GOLDBLATT

THOSE interested in art have known the name Jean (Jehan) Perréal, but few are familiar with his illustrious career, and no one, until now, has succeeded in positively identifying any of his paintings or drawings.

Jean Perréal, called Jean de Paris (born before 1460; died about 1528), was the son of Claude de Perréal, painter and poet, who was *valet-de-chambre* to Louis XI in 1474. He was court painter to Charles VIII, Louis XII and François I, and was rated the foremost native French painter of his time by his contemporaries. Jean Lemaire de Belges, poet laureate and secretary to Margaret of Austria, referred to him as 'a second Apelles,' while Leonardo da Vinci mentioned him three times in his *Codice Atlantico* as having knowledge of the painter's craft, which knowledge Leonardo also desired.* Louis XII wrote of him in a letter: 'portraitiste de visages, qui peint de petits portraits sur parchemin, et est sans rival en Italie dans ce genre—lá.'† Jean Perréal was an engineer, architect and an illuminator, as well as a painter.

Jean Perréal was known to have painted portraits of Louis XII, François I, Cardinal Georges d'Amboise, Mary Tudor and of Henry VIII, all of which are now considered as lost.‡

Several years of research and study have resulted in the discovery of evidence which has enabled me to identify thirty portraits as the work of Jean Perréal. This newly discovered evidence also has led me to the conclusion that Jean Perréal was not the 'Master of Moulins' as generally believed,§ but that the forgotten master's name was Jean Clouet the Elder, who called himself Jean Hay.*

Among the paintings which have been identified by this writer as the work of Jean Perréal are portraits of three Kings of France in whose courts he was known to have

No. I.—JEAN PERRÉAL: *PORTRAIT OF A YOUNG MAN*: METROPOLITAN MUSEUM OF ART, NEW YORK. OIL PAINTING ON PANEL. 8 IN. [illegible]

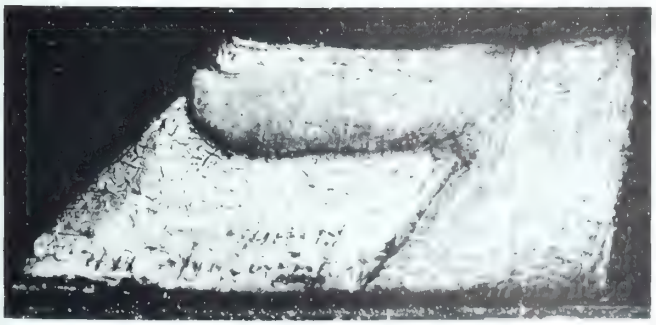
* Leonardo da Vinci, *Codice Atlantico* (folio 243 recto) (English translation by Edward MacCurdy, *The Notebooks of Leonardo da Vinci*, Reynal & Hitchcock, New York, 1939, p. 1123): 'Get from Jean de Paris the method of colouring in tempera, and the way of making white salt, and tinted papers either single or with the many folds, and also his box of colours. Learn how to work flesh tints in tempera. Learn how to melt gum into lacquer-varnish.' All this Leonardo intended to get from Jean Perréal.

† *Lettre citée de Louis XII.* Nouvelle citée de l'Heptaméron.

‡ Louis Réau, *French Painting in the XIV, XV and XVI Centuries.* Hyperion Press, 1939, p. 31.

§ Among those who consider Jean Perréal as the 'Master of Moulins' is Paul Jamot, who states in the *Burlington Magazine* for July 1927, p. 20: 'The celebrated picture from the Glasgow Gallery of *St. Victor and a Donor* . . . which is accepted as one of the finest productions of the Master of Moulins, to whom we ought henceforth to give the name of Jean Perréal.'

* Maurice H. Goldblatt, 'The "Master of Moulins" Identified,' THE CONNOISSEUR, June 1948, pp. 69–73, and September 1948, pp. 3–7.



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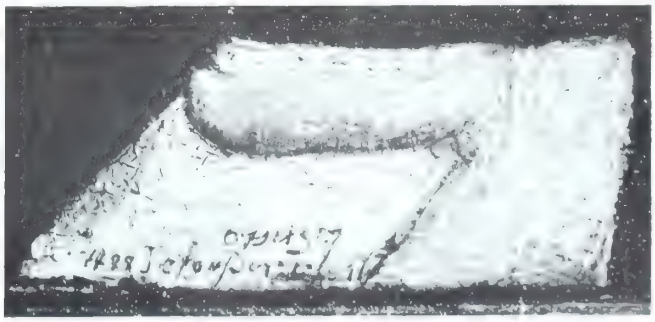

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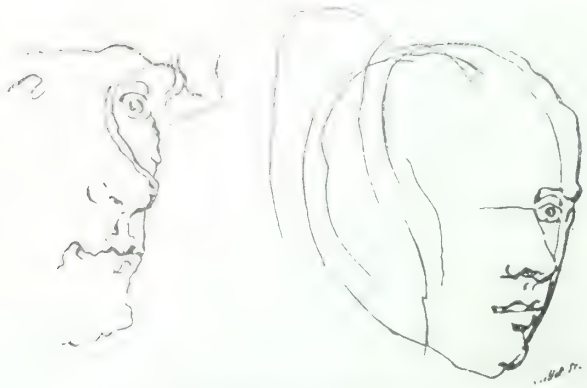
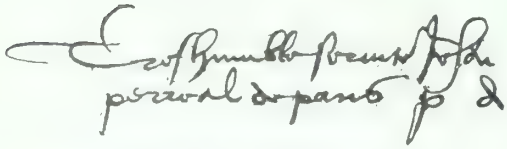


CROQUIS DE JEAN PERRÉAL
(Comptes de Lyon).

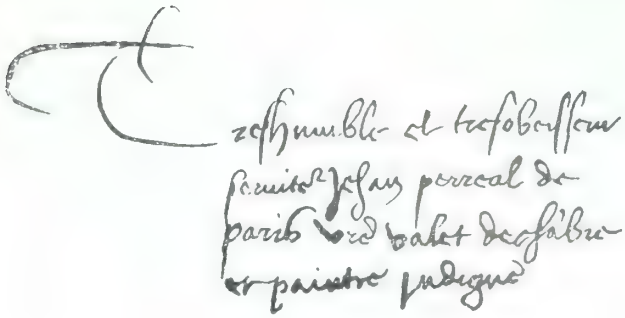
No. 1c. FRAGMENTARY SKETCHES BY JEAN PERRÉAL : COMPTES DE LYON

SIGNATURE DE JEAN PERRÉAL EN 1487
Bibliothèque Nationale de Paris, m. fr. 20490, f° 61).

SIGNATURE DE JEAN PERRÉAL EN 1493
(Comptes de Lyon).



SIGNATURE DE JEAN PERRÉAL EN 1510
(Bibliothèque Nationale de Paris, m. fr. nouv. acq. 1412).



No. 1d. FACSIMILE HANDWRITING AND SIGNATURES OF JEAN PERRÉAL

been employed—Charles VIII, Louis XII and François I—as well as portraits of Louis XI, Henry VII of England and of Mary Tudor.

Of the thirty portraits here identified as the work of Jean Perréal, twelve are painted in oil on panel, two are executed in silver-point, eight are miniature portrait paintings, and eight others are portrait drawings in crayon.

* * *

In the Metropolitan Museum of Art at New York there is a *Portrait of a Young Man* of unknown authorship, ascribed to 'Burgundian School?' (No. i). It is painted in oil on panel, 8 in. × 10½ in. It was ascribed to the 'Master of Moulins' when it came to the Metropolitan Museum of Art in 1931 as part of the Col. Michael Friedsam bequest. In this painting, the partly legible inscription discovered by this writer on the piece of paper held by the young man is one of the most important discoveries in the history of French art, as it contains the signature of the painter, as well as the date of its production, which makes this portrait a key picture to the work of this great early French portraitist.

The inscription, which was painted in exceedingly small script with a brush of a type usually employed in the painting of miniatures, can be seen only by those who are able to distinguish between the black pigment of the inscription and the black of the dirt and soot that fill the cracks and crevices in the surface of this four-hundred-and-sixty-year-old painting.

The inscription becomes fairly legible in a black-and-white photographic enlargement, in which the letters of the inscription appear to be black, while the lines of the cracks are grey in colour. By strengthening some of the letters with pen-and-ink and filling in others of which traces are still in evidence, we find that the inscription reads:

'Opus 7, 1488; Jehan Perréal'

As signatures that are found on pictures often prove to be spurious, the discovery of the signature on this picture could not be considered as sufficient evidence of its authorship. It was, however, an important clue which required further investigation and development.

On my return from Paris in October of 1926, shortly after M. Edouard Herriot, three times Premier of France and at that time Minister of Fine Arts, had requested me to make an attempt to identify the work of Jean Perréal, I visited the New York Public Library in search of material regarding our artist.

In the perusal of an article by R. de Maulde la Clavière in the *Gazette des Beaux-Arts* for 1896, I found reproduced therein fragmentary sketches of two heads. One is of a man and the other of a woman.* Both were drawn in one of Perréal's account-books in the *Comptes de Lyon* (No. ic). Also reproduced in this article are several specimens of Perréal's handwriting, as well as several examples of his signature which are in the *Comptes de Lyon* and in the Bibliothèque Nationale at Paris (No. id).

I studied the fragmentary sketches of the two heads and the various examples of Perréal's handwriting that are reproduced in Maulde la Clavière's article and other articles in the *Gazette des Beaux-Arts*, and soon was ready to begin the work of identification.

* R. de Maulde la Clavière, *Gazette des Beaux-Arts*, 1896, 3e periode, tome XV, p. 61.

No. II.—JEAN PERRÉAL : *LOUIS XI OF FRANCE*
PRIVATE COLL., PARIS : OIL ON PANEL $5\frac{7}{8} \times 8\frac{3}{4}$ IN.

No. III. JEAN PERRÉAL : *CHARLES VIII OF FRANCE*
JOHN MORRISON COLL. : OIL ON PANEL $6\frac{1}{4} \times 8\frac{5}{8}$ IN.

No. IV.—JEAN PERRÉAL : *COMTE DE LIGNY*
MUSÉE CONDÉ : IN SILVER-POINT : $5\frac{1}{2}$ IN. $\times 7\frac{5}{8}$ IN.

A year later, in October of 1927, I visited a 'Loan Exhibition of French Primitives' at the F. Kleinberger Galleries at New York City, where I saw for the first time the *Portrait of a Young Man*, now in the Metropolitan Museum of Art at New York, which was at that time ascribed to the 'Master of Moulins' (No. 39 in the F. Kleinberger exhibition catalogue).

On first seeing the portrait, I felt intuitively that it was executed by the same hand that had drawn the fragmentary sketches of the male and the female heads in Perréal's account-book in the *Comptes de Lyon*. A comparison of the reproduction of the *Portrait of a Young Man* (No. i) in the F. Kleinberger Galleries exhibition catalogue with the sketch of the male head, reproduced in the *Gazette des Beaux-Arts* (No. i*c*), made me more certain of it.

I observed a striking similarity in the physiognomy of the two male heads. The fragmentary sketch could have been a preliminary sketch, in reverse, for the *Portrait of a Young Man*. The cap is tilted so that the lower line of the cap crosses one eyebrow; the short nose is turned up at the end and swings outward at its tip; the thin lips are firmly set; the chin has a sharp outer corner.

The next morning, I visited the F. Kleinberger Galleries a second time for further study of the *Portrait of a Young Man*, at which time I discovered the partly legible inscription on the paper which the young man holds in his hand. The letters of the inscription are the smallest that I have ever seen inscribed on a painting.

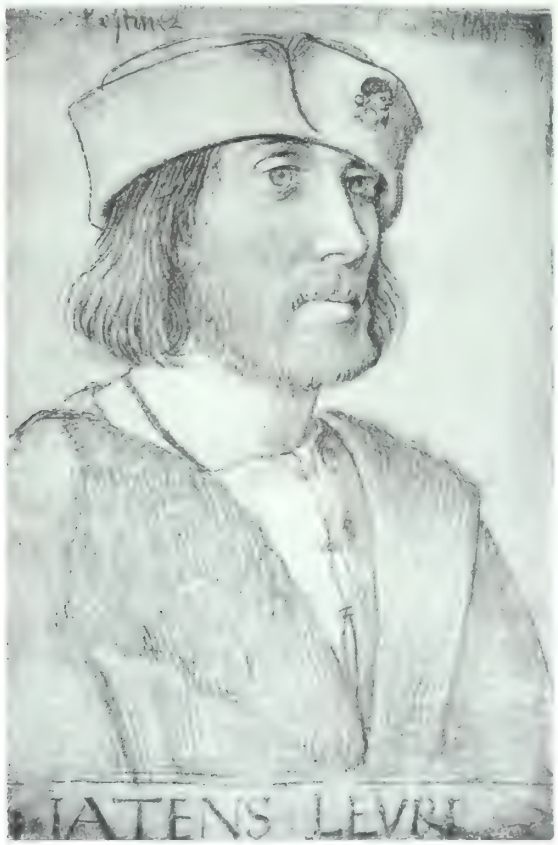
No. V. JEAN PERRÉAL : *LOUIS XII OF FRANCE*, WINDSOR CASTLE : OIL-PAINTING ON PANEL 9 INCHES BY 12 INCHES : REPRODUCED BY GRACIOUS PERMISSION OF HIM THE KING.

Five celebrated art authorities, who were present at the exhibition at the time that I discovered the inscription on the portrait, stated that they failed completely to see the slightest trace of the inscription when I called their attention to it; but a photographic enlargement soon verified my statement regarding the existence of an inscription on the portrait. A photographic enlargement of the inscription was reproduced a few days later (November 18th, 1927) in the New York *Herald-Tribune*.

When we observe the general character of the handwriting of the inscription on the Metropolitan Museum portrait and compare the angular values, alignment and terminals of the various letters and words with those contained in the authentic examples of Jean Perréal's handwriting and signature, which are in the Bibliothèque Nationale at Paris and in various documents at Lyons (No. i*d*), we find that the signature on the *Portrait of a Young Man* (No. i), now in the Metropolitan Museum of Art, is authentic.

The first four letters of Perréal, 'P-e-r-r,' are still in evidence on the Metropolitan Museum por-

No. VI.—JEAN PERREAL: *FRANÇOIS I OF FRANCE*: MUSÉE CONDÉ: OIL-PAINTING ON PANEL: 9¾ INCHES × 13¾ INCHES



No. VII.—JEAN PERREAL: *SEIGNEUR DE BORDES*: MUSÉE CONDÉ: A DRAWING IN SILVER POINT: 5¾ INCHES × 7¾ INCHES

trait. These four letters are preceded by five partly legible letters which, when completed, read 'J-e-h-a-n.' The first four letters of the surname 'P-e-r-r' are followed by three partly legible letters which, when retouched, read 'e-a-l.' Points of similarity between the letters of the inscription on the painting (No. i*a*) and the letters in the several examples of his handwriting (No. i*d*) are: the 's' in 'Opus' is considerably longer than the preceding letters, as in the word 'Paris'; the two 'r's in the inscription are tied together as 'r-i' in 'Paris'; the 'e' of 'P-e-r-r' has a horizontal stroke near the top of the letter which ties it to the 'r' which follows, as in his signatures of 1510 and 1511.

In style, coloration and plastic qualities, the *Portrait of a Young Man*, which is signed and dated 1488, in the Metropolitan Museum

No. VIII.—JEAN PERREAL: *MAN WITH A CANE*: IN THE COLLECTION OF ARTHUR SACHS: NEW YORK CITY: OIL-PAINTING ON PANEL: 21 INCHES BY 27 INCHES

of Art, differs basically from the painting *Pierre de Beaujeu and St. Peter* in the Louvre, which is also dated 1488 (on the frame), and which is there correctly ascribed to the 'Master of Moulins.'

The Metropolitan Museum of Art *Portrait of a Young Man* is definitely fifteenth-century French in character with some Italian influence, while the Louvre painting *Pierre de Beaujeu and St. Peter*, and all other paintings correctly ascribed to the French period of the 'Master of Moulins,' are also French in character, but are based on the Flemish tradition of Hugo van der Goes to which Italian influence has been added.

The values on the flesh tones in the portrait here ascribed to Jean Perréal are tonal, with subtle gradations of light and shade, the

No. IX.—JEAN PERRÉAL: *YOUNG MAN HOLDING A FLOWER*: JOHN G. JOHNSON COLLECTION: PHILADELPHIA MUSEUM: OIL ON PANEL 13¾ IN. × 17¼ IN.

No. X.—JEAN PERRÉAL: *YOUNG LADY HOLDING A FLOWER*: SOLOMON R. GUGGENHEIM COLLECTION: NEW YORK: OIL (PANEL) 8½ IN. × 10½ IN.

highest tone being white, with brown and red in the intermediary tones, and with brown and black in the shadows. This is in agreement with the colour-scheme as expounded by Leonardo da Vinci in his *Trattato della Pittura*.

Pierre de Beaujeu and St. Peter, the Moulins triptych *Virgin in Glory*, as well as all other paintings that are correctly ascribed to the 'Master of Moulins' (Jean Clouet the Elder, called Jean Hay), are the work of a great colourist, who invariably employed yellow and blue in the flesh tints in addition to the colours employed by Jean Perréal; with yellow instead of white in the high-lights and with blue in the shadows, a method of colouring employed by several painters of the Flemish tradition.

In the Metropolitan Museum of Art *Portrait of a Young Man*, the outlines of the figure are soft, and on the left side of the picture the outline of the figure fuses with the background. An interesting feature of this portrait is the shadow of the head cast on the background on the left side of the picture. In the paintings by the 'Master of Moulins,' whose palette is lighter and brighter in tone, the figures are sharply outlined against backgrounds of contrasting colour, which give to the figures a cameo-like effect.

The network of irregular cracks in the surface of the *Portrait of a Young Man* in the Metropolitan Museum of Art is of a type usually found on fifteenth-century pictures painted on panel. It is one of two portraits in the Metropolitan Museum of Art which are here identified as the work of Jean Perréal.

No. XI. JEAN PERRÉAL: *LADY WITH A CHAPLET*: A. BLEG COLLECTION PORTLAND, OREGON: OIL-PAINTING ON PANEL [illegible] INCHES × [illegible] INCHES

Portrait of Louis XI of France, ascribed to 'Artist Unknown—French School—XV Century.' Formerly in the Marquise de Ganay Collection. Painted in oil on panel, $5\frac{7}{8}$ in. × $8\frac{3}{4}$ in. (No. ii). This portrait is the earliest work here ascribed to Jean Perréal, who was in his early twenties when it was painted.

Louis XI, who is wearing the collar of the Order of St. Michael (which Order he founded in 1469), died in 1483, in which year Jean Perréal was known to have been *valet-de-chambre* to Charlotte, the wife of Louis XI.*

Portrait of Charles VIII of France—ascribed to 'Artist Unknown—French School—XV Century,' in the collection of John Morrison, Fonthill, England. Painted in oil on panel, $6\frac{1}{4}$ in. × $8\frac{5}{8}$ in. (No. iii). Exhibited in the 'Exhibition of French Art, 1200–1900,' at the Royal Academy of Arts, London, January–March, 1932, No. 12. Described in the catalogue of the exhibition as '*A Man with a Big Nose*. Artist Unknown—XV Century. In a puce doublet with ermine collar. Gold background.' A note states: 'The sitter is perhaps Charles VIII, and the approximate date of the picture 1480–1490.'

That the sitter is Charles VIII becomes evident when we compare this portrait with a portrait drawing in crayon of Charles VIII in the Hermitage at Leningrad, which is inscribed: 'le petit Roy Charles huistiesme'; and with another portrait of Charles VIII, painted in oil on panel, in the collection of Edward Fowles at Paris, which was exhibited as by 'Artist Unknown—French School—XV Century' in the French Pavilion at the New York World's Fair, in 1939, No. 35. It is illustrated in the catalogue of that exhibition, Plate IX.

* Bryan's *Dictionary of Painters and Engravers*, G. Bell & Sons Ltd., London, 1915. Vol. IV, p. 97.

X. XII. JEAN PERREAL: *HENRY VII OF ENGLAND*. COLLECTION IRVING T. BUSH : NEW YORK : OIL-PAINTING ON PANEL : $9\frac{1}{4}$ IN. × $13\frac{1}{4}$ IN.

Portrait of Comte de Ligny, ascribed to 'Artist Unknown—French School, *ca.* 1493,' in the Musée Condé at Chantilly. A drawing in silver-point, $5\frac{1}{2}$ in. × $7\frac{5}{8}$ in. (No. iv). Comte de Ligny was known to have been a patron of Jean Perréal and confidant of Charles VIII, whom he accompanied to Naples.

Portrait of Louis XII of France, ascribed to 'Artist Unknown—French School, *ca.* 1500,' in the collection of King George VI of England, at Windsor Castle. Painted in oil on panel, 9 in. × 12 in. (No. v). Exhibited in 'Exhibition of the King's Pictures' in the Royal Academy of Arts at London during the winter of 1946–7. Described in the catalogue of the exhibition as follows: 'French School, *ca.* 1500. Bust, three-quarters left, wearing a black cap with a medallion, and the Order of St. Michael. Panel 12 × 9 in. Coll: Henry VIII, (1542, p. 38).'*

With the kind permission of His Majesty King George VI, I carefully examined the *Portrait of Louis XII*, which hangs in the throne-room at Windsor Castle. I am also greatly indebted to Mr. W. J. Beatty, Clerk of the Inventory at Windsor Castle, for the history of this important painting.

It was found in the collection of Henry VIII of England at the time of his death, and was listed as No. 76 in the inventory of Henry VIII of 1547. In the inventory of Charles I, it was described as 'Portrait of Lewis the French King.' It was sold by Oliver Cromwell with the effects of Charles I after his beheading, and was recovered for the royal collection, at a much later date, by King James II. In 1818, it hung in the Queen's dining-room at Kensington Palace.

Lionel Cust, formerly Surveyor of the King's Pictures, was the first to consider the *Portrait of Louis XII* as the work of either Jean Perréal or of Jan Gossaert de Mabuse. In this connexion he states: 'This portrait may possibly have been sent over in 1514 by the French King when he (Jean Perréal) was visiting his (the King's) English bride, Princess Mary Tudor, and have been brought over by Perréal himself who was sent to England by his royal master to design the Princess's robes for her wedding festivities.' Mr. Cust states further: 'It seems to group itself with a portrait of a young knight of the Golden Fleece in the Brussels Gallery which is attributed tentatively to the school of Jan Gossaert, better known as Mabuse.'† Jacques Dupont shares the Lionel Cust hypothesis regarding the attribution of this portrait to Jean Perréal.‡

The colour-scheme in the flesh tones of the *Portrait of Louis XII* is identical with that employed in the Metropolitan Museum of Art *Portrait of a Young Man*, in which white is the highest tone, with brown and black in the shadows. Similarly, as in the Metropolitan Museum of Art portrait, the head in the *Portrait of Louis XII* casts a shadow on the background.

Portrait of François I of France, ascribed to 'Artist Un-

* *Catalogue of the Exhibition of the King's Pictures*, Royal Academy of Arts, London, 1946–7, No. 138, p. 59.
† *Burlington Magazine*, June 1911, p. 128.
‡ *Burlington Magazine*, September 1947, p. 235.

No. XIII.–J. PERRÉAL : *MARY TUDOR* : MUS. DES A. DECORATIFS : OIL, PANEL

known—XVI Century,' in the Musée Condé at Chantilly. Painted in oil on panel, $9\frac{7}{8}$ in. × $13\frac{3}{4}$ in. (No. vi). Painted in 1514, in the year before his accession to the throne, at the time when he was Comte d'Angoulême. According to the Musée Condé catalogue, this portrait has been variously ascribed to Jean Bourdichon, to Jean Perréal and to Jean Clouet (the Younger).*

Portrait of Seigneur de Bordes, called Bourdillon, ascribed to 'Artist Unknown—French School, *ca.* 1494,' in the Musée Condé at Chantilly. A drawing in silver-point, $5\frac{1}{4}$ in. × $7\frac{5}{8}$ in. (No. vii).

Man with a Cane, ascribed to the 'Master of Moulins,' in the collection of Arthur Sachs of New York City. Painted in oil on panel, 21 in. × 27 in. (No. viii). This portrait was exhibited as by the 'Master of Moulins' in a 'Loan Collection of French Gothic Art' from November 16th to December 6th, 1928, at the Detroit Institute of Arts.

Young Man Holding a Flower, ascribed to 'Artist Unknown—French School, *ca.* 1490–1495,' in the John G. Johnson Collection at the Philadelphia Museum of Art. Painted in oil on panel, $13\frac{1}{8}$ in. × $17\frac{1}{4}$ in. (No. ix). This portrait was formerly ascribed to the 'Master of Moulins.' An unusual feature of this portrait is that it has a red background.

Young Lady Holding a Flower, ascribed to the 'Master of Moulins,' in the collection of Solomon R. Guggenheim of New York City. Painted in oil on panel, $8\frac{1}{2}$ in. × $10\frac{1}{2}$ in. (No. x). Exhibited as by the 'Master of Moulins' in the 'Masterpieces of Art Exhibition' at the New York World's Fair, May to October, 1939, No. 244. This portrait, as well as the *Young Man Holding a Flower* (No. ix), is painted with a solid red background, an unusual feature in a fifteenth-century portrait.

Lady with a Chaplet, ascribed to the 'Master of Moulins,' in the collection of A. Berg at Portland, Oregon. Painted in oil on panel, 9 in. × $12\frac{3}{4}$ in. (No. xi). Exhibited as by the 'Master of Moulins' in a 'Loan Exhibition of French Primitives,' October 1927, No. 36, at the F. Kleinberger Galleries, at New York City.

Portrait of Henry VII of England, formerly ascribed to Hans Holbein the Younger, and later to Jan Gossaert de Mabuse. In the collection of Irving T. Bush, New York City. Painted in oil on panel, $9\frac{1}{4}$ in. × $13\frac{1}{4}$ in. (No. xii).

This portrait was exhibited in a number of British exhibitions as the work of Hans Holbein the Younger, and four times between 1890 and 1909 as the work of Jan Gossaert de Mabuse. It was identified as the work of Jean Perréal by this writer in 1928, when it was in the collection of Edouard Jonas of New York and Paris. It was formerly in the collection of Lord Brownlow.

This portrait was very likely painted on the basis of a similar portrait of Henry VII now in the National Portrait Gallery at London, where it is ascribed to 'Unknown Flemish Artist.' An inscription on the National Portrait Gallery picture states that it was painted in 1505 for Herman Rink, commercial agent at the court of Emperor Maximilian. He was also commercial agent at the court of Henry VIII several years later.

No. XIV.–JEAN PERRÉAL : *M. DE BELLEFOURIÈRE* : [illegible] FUM OF ART, NEW YORK : OIL PAINTING [illegible]

[illegible]

* F. A. Gruyer, *Chantilly. Musée Condé. Notice des Peintures*. Braun, Clement et Cie, Paris, 1899, pp. 230–3.

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SOME CITY CHURCH PLATE AND ITS DONORS

By ADRIAN OSWALD, F.S.A., AND DONOVAN DAWE

No. I.—PAIR OF FLAGONS 17½ IN. HIGH, WITH DATE-LETTER FOR 1617 : THE GIFT OF CAPTAIN NICHOLAS CRISP TO THE CHURCH OF ST. MILDRED BREAD STREET

IN THE CONNOISSEUR for October 1938 Mr. E. Alfred Jones described the plate of the churches of St. Katherine Cree, St. Vedast Foster and St. Stephen Coleman deposited in the Guildhall Museum. Since then the plate of St. Andrew-by-the-Wardrobe, St. Clement Eastcheap, St. Mary-le-Bow and St. Mildred Bread Street has been deposited in the Museum and was recently placed on view. Freshfield, in *The Communion Plate of the Churches in the City*, gives a full inventory of this plate, and it is not proposed to cover that ground again. Here we shall deal, in the main, with the donors (of whom Freshfield says little) whose inscriptions add humanity to inanimate metal.

First, from St. Mildred Bread Street we have a pair of massive and tall silver flagons, standing 17½ in. high, and bearing the date-letter for 1617 (No. i).* They give the immediate impression of being the gift of a man of wealth, anxious to display his means by the size of his gift. They are inscribed: 'These pots are ye guift of Captain Nicholas Crisp for ye perpetuall use of ye Holy Sacrament of ye Lord's Supper in ye church of S. Mildred in Bread Street London: Ano: Dom: 1631'; above are the Arms of the donor: *Argent, on a chevron sable, five horseshoes or.*

The maker's mark, C.C. with a tree between and two pellets above in a plain shield, occurs also on a silver-gilt paten of 1634 at All Hallows the Great, on a silver-gilt cup of 1630 at St. Bride, on silver-gilt patens of 1629 and 1638 and a cup of 1637 at the chapel of St. Peter ad Vincula in the Tower and on two very small cups of 1639 at St. James, Piccadilly. It is evident that this maker was at his zenith in the third and fourth decades of the Seventeenth Century, but although these flagons appear to be his earliest church work in London they are in no way an immature production. From Sir Ambrose Heal's book *The London Goldsmiths* there are two possible identifications: Cuthbert Collin of St. Mary Cree, whose will was proved in 1645, or Cutberd Crooke of Cheapside (?), who is mentioned in 1623. Charles Cockine of St. Andrew Holborn, near Staple Inn, who is mentioned in 1641, 1664 and 1665, is just a possibility, but the latter dates would make him a very old man for the period.

What of the munificent Captain Crisp? He was a man of great wealth and political distinction. His City connexions began with his birth in the parish of St. Mildred Bread Street in 1598. He was the son of Alderman Ellis

* The illustrations are by kind permission of the Library Committee of the Corporation of London.

No. II. TWO SILVER-GILT CUPS OF 1549 (RIGHT) AND OF 1571 (LEFT) : CH. OF ST. MILDRED BREAD STREET

No. III.—A SILVER PATEN AT ST. MILDRED'S BREAD STREET REFASHIONED AND GIVEN BY THE REV. DR. MANGEY, 1741

No. IV.—ONE OF TWO LARGE SILVER ALMS-DISHES AT ST. MARY-LE-BOW BEARING THE DATE-LETTER FOR 1684 : THIS ONE INSCRIBED AS THE GIFT OF MAURICE WALROND

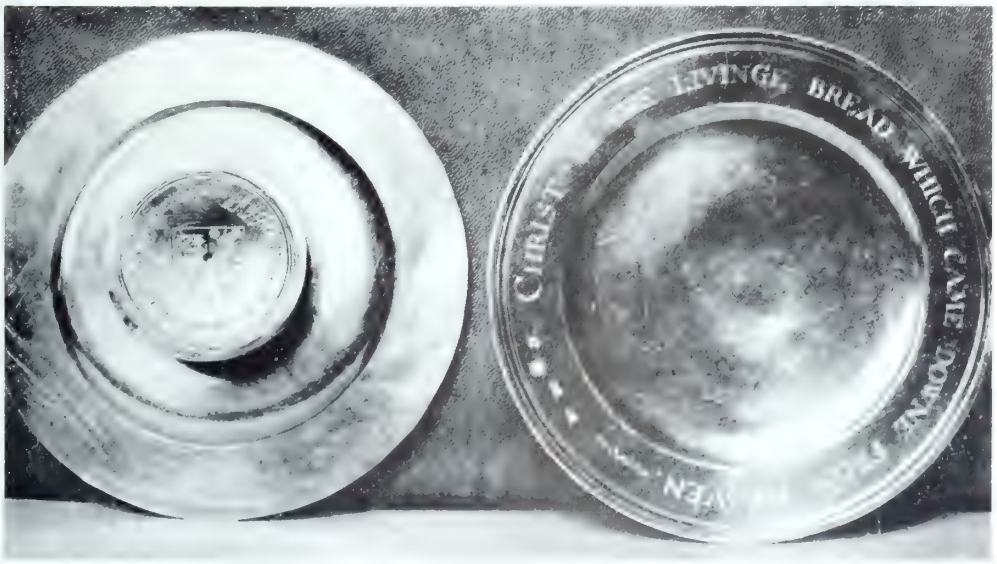
Crisp (Sheriff in 1625) and Hester, daughter of John Ireland, Deputy of Bread Street Ward. Both John Ireland and Ellis Crisp were buried in a family vault in St. Mildred's, built by Nicholas Crisp in 1628. To the church he gave a font, stained-glass windows and plate.

In 1638 he was the owner of the 'Signe of the Sheppard' and the 'Signe of the Two Black Boys,' which together constituted his house in the parish of St. Mildred, but in 1645 this property was sold. Most of his money was made from the exclusive right of trading to Guinea and of farming the Customs. Knighted in 1641, he raised a regiment for the King in 1643 and fifteen war-vessels in 1644. His property was sequestered by Parliament in 1645 and he spent some of the next fifteen years in exile in France. After the Restoration he resumed his rights over the farming of Customs and compounded the King's debt to the East India Co., obtaining for his services a baronetcy.

He died in February 1665–6, and his heart was buried at Hammersmith, where he had built, about 1630, a large and magnificent house at the staggering cost of £23,000. His body, wrapped in lead and enclosed in a stone coffin, was found in St. Mildred's in 1898. The inscription described him as 'one of ye farmers of His Magyesties Customes who departed this life ye 27 of February 1665 aged 67 years.' A profiteer of the first rank, he had the outstanding quality of loyalty.

The other plate from St. Mildred's consists of two early cups and a paten. The cups, of silver-gilt, are quite outstanding (No. ii). The one on the right bears the date-letter for 1549 and is one of the very few surviving Edwardian pieces from the City. The maker's mark, F.B. in a scalloped shield, is carried by a cup of the same date at St. James Garlickhithe. Massive and perfectly proportioned between base and lip, it possesses distinction and grace through all its outline. The other, of 1571, maker's mark I.G. in monogram, lacks the balanced proportion of base to bowl which marks its companion.

The silver paten (No. iii) is inscribed: 'This plate was made new with the addition of [illegible] guineas by the Revd. Dr. Mangey 1741. This belongs to



No. V. TWO SILVER-GILT PATENS WITH INSCRIPTIONS : GIVEN BY GILBERT HARRISON TO ALL HALLOWS HONEY LANE (LATER TO BE UNITED WITH ST. MARY-LE-BOW) : BOTH BEAR THE MAKER'S MARK CB

No. VI.–CUP, DATED 1559 : ST. MARY LE-BOW

St. Margaret Moses London IH. 1631.' This refashioning clearly consisted of the addition of the outer flat rim, the obliteration of the earlier seventeenth-century marks, possibly the centre engraving, and the impression of the repairer's mark H.P., Humphrey Payne.

Dr. Mangey, himself the son of a Leeds goldsmith, became Rector of St. Mildred's 1719/20, and stayed there until his death in 1755, during which time he produced a prolific flow of written sermons. Curiously enough, the patron of the church at the time of his appointment was Sir John Crisp, a direct descendant of the munificent Sir Nicholas.

Humphrey Payne practised his trade from 1697 to 1755, first at the Golden Cup, in Gutter Lane, and later in partnership with John Payne at the Hen and Chickens in Cheapside.

The plate of St. Mary-le-Bow is distinguished by its elegance; and two large silver alms-dishes, one of which is shown here (No. iv), compare well with the cups of 1568 and 1626 and the exquisite patens given by Gilbert Harrison in 1623. These dishes bear the date-letter for 1684, but both have inscriptions relating to gifts of an earlier date. The one shown is inscribed: 'The Gift of Maurice Walrond to the parish church of St. All Hallows, Hony Lane 1660.' (All Hallows, Honey Lane, was later united with St. Mary-le-Bow.) Above the inscription are the Arms of Walrond: *Argent, three bulls' heads caboshed sable, in chief a crescent for difference.* Possibly the discrepancy in date between manufacture and gift may be accounted for by the destruction of earlier plate in the Fire, necessitating replacement at the later date.

The maker's mark, R.C. in a circular stamp with three pellets above and below, is found on flagons of 1681 at St. Michael Paternoster Royal and on a silver cup and paten of 1689 at Brentford. Jackson, in *English Goldsmiths and their Marks*, gives this mark as a monogram and tentatively ascribes it to Robert Cooper, but whatever the accuracy of the ascription, the initials are plainly separate and are those of so many goldsmiths of the period that attribution is unsafe.

No. VIII. -CUP, 1623 : ST. MARY-LE-BOW

Maurice Walrond has no claim to fame and little is known of him except his parentage. He was baptized in All Hallows, Honey Lane, June 18th, 1634, the son of Maurice and Elizabeth Walrond. Elizabeth was the daughter of Gilbert Harrison (who gave the patens noted above), Alderman and Sheriff of London 1633–4, Chamberlain 1643–51. The donor's father was a goldsmith, and as Parish Constable of All Hallows must have been a man of standing, but his son has left no mark except his plate; no mean memorial.

Harrison's patens, as might be expected of a Prime Warden of the Goldsmiths' Company, are exquisite pieces (No. v). They are inscribed on the upper side with 'Christ is the livinge bread which came downe from Heaven,' and underneath bear the Arms of the Goldsmiths and 'The gift of Gilbert Harryson of London, Goldsmith All Hallows Hony Lane, 1623.'

No. VII.—CUP, 1626 : ST. MARY-LE-BOW

Of silver-gilt, they bear the maker's mark CB in monogram in a plain shield. This maker produced a silver-gilt cup at Christchurch, 1616, a silver cup at St. Andrew-by-the-Wardrobe, 1625, silver-gilt tankards at St. Peter-le-Poer, 1630, and two wine-cups for the Armourers' Company, 1632–3. On the whole these patens are, perhaps, the cream of his work.

St. Mary-le-Bow has a fine and varied range of cups, of which the earliest is dated 1559 (No. vi). It has a deep, wide bowl, well balanced on a baluster foot, and its silver-gilt surface has an unusually dark, almost tawny, lustre. The maker's mark, apparently a pair of cone-shaped scales, is not represented elsewhere in London plate.

Plainer but perhaps more graceful are the almost identical cups and covers of 1568 and 1626. They bear the monogrammed marks RF and TF respectively, and the latter (No. vii) is quite evidently a copy of the former. RF is not known elsewhere in London plate, but TF made much City church plate from 1608 to 1630 and is represented as far afield as Hadley, where he made a cup with an elaborate winged stem, and Hampstead, where he produced a silver-gilt paten in 1628.

These cups are inscribed: 'Blessed is God in al hys giftes. All Hallows Honi Lane'; and the covers: 'Christe is the Breade of

lyfe Ano 1568' and 'Ano D. 1626.' It is tempting to see these makers as father and son, but they cannot be safely identified.

Perhaps the most interesting of the cups, though certainly not the most attractive, is that of 1623 inscribed: 'Ex dono Henry Hickford 1623' (No. viii). This inscription raises some interesting speculation, for the Bow church registers include seven baptismal entries for the children of Henry Hickford of Milk Street between 1612 and 1630, whereas the registers of St. Pancras, Soper Lane, show four entries for the children of Henry and Anne Hickford between 1647 and 1651. Judging by the rapid generation of the latter children, indicating a younger couple, we may perhaps attribute this cup to the older Hickford of Milk Street.

It also seems probable, on the score of age, that it was this Henry Hickford who in 1643 was obtaining supplies of ammunition from City addresses for the Parliamentary cause and dispatching them to Sir Thomas Barrington in Essex. But which of the Hickfords was an assistant of the Haberdashers' Company in 1641 and which was the Mr. Hickford, goldsmith, from whom in 1653 'at the sign of the Angel in Cheapside you may hear of silk ribbons, and silk and silver ribbons, pieces of broken plate and silver spoons,' it is, at this stage, impossible to determine.

The plate of St. Andrew-by-the-Wardrobe, contrarily, belonged mostly to the church of St. Anne Blackfriars, which was not rebuilt after the Fire. The plate contains two interesting spouted flagons of 1618 (No. ix), and a pair of silver alms-dishes, one of which is shown together with a spoon (No. x). Of the alms-dishes, which bear the date-letter for 1700, one is the gift of an unknown donor, the other bears the arms of the Woodmongers' Company and the two mottoes thereof, 'Vis unita fortior' and, on the back, 'Ye axe is laid to ye root of ye tree.' It is inscribed: 'The Gift of Richard Johnson, citizen and Woodmonger of London to ye parish of S. Andrew Wardrobe 1640.'

The maker's mark, LU. with a pellet below in a shaped shield, is that of William Lukin, silversmith, first at the Golden Cup in Gutter Lane in 1699, from 1712 to 1734 at the Blackamoor's Head, at the corner of York Buildings in the Strand, and bankrupt by 1751. A punch-bowl, 1699–1700, of Monteith fashion, by him, is in the Corporation plate.

This alms-dish has a special interest by virtue of its connexion with the defunct Company of Woodmongers. Their origin is obscure, but from an early date they had control of the sea coal trade from Newcastle and by 1422 they were forty-eighth in the list of crafts. In 1544 their Hall was next to Holy Trinity Priory Church, Duke's Place, Aldgate, and in 1605 they succeeded in obtaining a charter whereby they were incorporated with the Carmen as a Livery Company. There was constant bickering between the two sections, and by 1638 the Woodmongers were accused of profiteering; as a consequence their charges were forcibly reduced by Parliament. These accusations were renewed in 1653 and 1664, and despite the powerful support of their Master, Sir Edmund Berry Godfrey, the famous Justice of the Peace who was murdered during the alarums of the Popish Plot, they were forced to surrender their charter in 1667. Thereafter they gradually declined, and in 1746 we have the last mention of them.

Richard Johnson's name occurs in a list of offenders in a report of the Committee of Aldermen on woodmongers and wharfingers for November 26th, 1626. In 1623 it was

No. IX.—TWO SPOUTED FLAGONS OF 1618 : ST. ANDREW BY-THE-WARDROBE

laid down that 'a woodmonger shall be limited to one carr only for the first four years after taking up his freedom and then to two carrs.' Richard Johnson had one carroom over his allotment let out to hire: 'one carroome besides his brazen rooms and out at hire.' A note by his name describes him as the 'King's Purveyor,' presumably in the matter of fuel. This privilege brought him wealth, for he is described in the Acts of the Court of High Commission, 1634–5, as 'Richard Johnson of the parish of St. Andrew in the Wardrobe and his servants,' and in 1638 he was

No. X.—ALMS-DISH, 1700, & SPOON, 1691 : ST. ANDREW BY-THE-WARDROBE

No. XI. FLAGONS, OF 1627 (RIGHT) AND 1683 (LEFT) : ST. CLEMENT EASTCHEAP

paying £14 rent for his house in the same parish. His gift, beautifully engraved, presumably well after his death, warrants this slight biography.

The other piece of plate from this church, the spoon, has a particular interest by reason of the fact that it is one of the few which bear the record of its donor. Of silver-gilt, it is inscribed on the underside: 'Anno Dom 1694. The gift of W. Hill, clerk of S. Anne Black fryers,' and on the upper side: 'Christus pascha nostrum immolatus est pro nobis.'

The maker's mark, given by Freshfield as LU(?), on re-examination appears to be TZ in a plain shield with a crown above and a pellet or crescent below. The date-letter is, perhaps, that for 1693. This mark is quoted twice by Jackson, once on a trifid spoon of 1683–4, and again in 1696–7.

The donor, William Hill, was a good Company man and citizen. He lived with his wife Tabitha in the parish of St. Anne, where he served as parish clerk. He was a Stationer, and closely connected with the Parish Clerks' Company, in which he rose from Brother in 1691 to Master in 1702. His spoon, with its deep clear engraving, beautiful balance and shape, bears witness to his taste.

Lastly, we have the plate of St. Clement Eastcheap, most of which is early Eighteenth Century and all silver-gilt. The flagons (No. xi), although a pair, were made in 1627 (on the right) and 1683, maker's marks I.I. and R. respectively. Neither maker can be identified with a name, but I.I. may, perhaps, be the same man who made a seal-top spoon at St. John's, Hackney, in 1641 and other similar spoons from 1648 to 1661, noted in Jackson. The mysterious R. seems to stand alone.

The earlier flagon is inscribed: 'Tymothie Cartwrighte, draper and Mary, his wife, donors hereof Ao; 1627.' This is probably the same Cartwright who obtained the freedom of the Drapers' Company in 1631, who lived in Canning (Cannon) Street, in the parish of St. Martin Orgars (later incorporated with St. Clement Eastcheap) in 1638–41, and who was counted as one of the ablest men in the ward of Candlewick in 1640. His ability declined, for in the office of Renter to the Company he was unsatisfactory and was forced to borrow from the Livery and in 1657 he declared himself 'unfit to continue in office.' He died two years later, leaving his flagon as a mark of early promise unfulfilled.

The companion flagon records, by contrast, a tale of great and continuing prosperity. It is inscribed: 'The gift of Madam Martha Thomlinson, John Bull, Robert Baines, churchwardens 1683.' Martha Thomlinson was the wife of Christopher Thomlinson, citizen and grocer, who, like Nicholas Crisp, obtained great wealth by overseas trade. In 1640 he was named as one of the wealthiest men of London. In 1678 he was living in the ward of Candlewick with his wife, two children and two maids. His address in the 1677 Directory is given as Martin's Lane. He died between 1680 and 1681, and an inventory of 1682 gives his net estate as the very considerable sum of £14,088 1s. 11d., of which the customary third part was to be divided between the four children, Martha, Grace, Anne and Pleydell. This inventory includes:

648 oz. of plate at 5s. 2d. .	£167 8s.
453 lb. of pewter at 6½d.	£12 5s. 4½d.
71 lb. of brass at 6½d.	£1 18s. 5½d.
Diamonds estimated at .	£400.
East India Stock worth .	£13,900.

The inventory is sworn by Martha Thomlinson of St. Martin's Lane near Thames Street. Martha marked her gratitude to her husband with this flagon, but by 1685 either her person or her wealth induced her second marriage, on May 26th, to Sir Robert Brooke, Bt., Sheriff of Suffolk 1679–80, and M.P. for that county 1685–7. She must have been a good business woman, or well advised, for in 1693 we have a further inventory dated October 19th, exhibited by 'Dame Martha Brookes [*sic*]' and amounting to no less than £36,192 4s. 2d. This includes money received for oils, ambergris and other Oriental commodities and deducts expenses for the keep of orphans and widow from November 1681 to 1693. In this blaze of prosperity this opulent lady disappears from history.

Among the other plate of St. Clement are two cups, two alms-dishes and a paten with the same maker's mark PL., made in the years 1715 and 1716. These vessels have a certain plain dignity of style, although the small feet of the cups give them a top-heavy appearance (No. xii). None of this plate has a record of the donor, but the maker was Francis Plymley, who was working in Nicholas Lane and Finch Lane in 1715 and was insolvent by 1723. His mark does not appear on other London plate.

Later in date but, perhaps, the masterpiece of this plate is a truly enormous alms-dish bearing the date-letter for 1726 (Fig. xiii). Despite its size, it retains a sense of balance and of dignity, befitting the gift of two elderly maiden ladies. It is inscribed: 'The gift of Elisabeth and Marie Davall, Spinsters, daughters of Thomas Davall late of London merchant who lyeth intered in the parish church of S. Mary Hill in Love Lane Ano: Dom: 1727.' Engraved in the centre are the Arms of Davall: *gules semée de lis, a lion rampant argent.*

The maker's mark is given by Freshfield as PP with a rose and crown above. This, however, is certainly PY, and is the mark of Benjamin Pyne, entered as a goldsmith in 1697. He worked at George Street 1693–6, St. Martin-le-

No. XII. CUP, 1715. ST. CLEMENT EASTCHEAP

Grand 1697 and London 1700–27. Other examples of his work are a bread dish at St. Edward the Confessor, Romford, 1706; the Corporation maces at Liskeard, 1707–8; and a silver cup, flagon and paten at Norwood, 1708. This dish must be one of his latest works, none the less it is a massive, fine production.

Thomas Davall, merchant, business unknown, died at the age of forty-four, and was buried in the church of St. Mary at Hill on August 13th, 1663. Anna, his wife, died aged 80, in 1700, leaving her eldest son Sir Thomas Davall and five daughters, three of whom were married. By her will, December 24th, 1688 (P.C.C. 122 Noel, proved May 14th, 1700), she left real estate to her two unmarried daughters, Elizabeth and Mary, viz. 'five messuages . . . also plate, linen, jewels, furniture, etc.' These two ladies are again mentioned in the will of Sir Thomas Davall, April 23rd, 1714. Mary was baptized in 1657, and was therefore a very old lady at the time of her gift, and the recollection of her father, who died when she was six, must have been negligible. Nevertheless the way the spinsters took to preserve a memory by an act of piety proved more lasting than, perhaps, they ever guessed.

It is clear from the foregoing that a study of the donors of plate gives each piece added lustre. Here this approach has been deliberately confined to the churches not mentioned by Mr. Alfred Jones and has omitted, largely, the life of Gilbert Harrison, who is comparatively well known. But it is certain that the donors of the plate of other churches would well repay the delving that is needed for their identification. For example, there is among the plate of St. Vedast Foster a fine silver flagon of 1641 with the inscription that 'this pott was freely given by Edward Bradbourne, silkman.' From the Harleian Manuscripts we find that this Edward Bradbourne lived at 'the Queen's Arms in Cheape' in 1633. This mention immediately raises the interesting fact that at the Queen's Arms in 1568–9 Anthony Dericke started the first recorded lottery and exhibited the prizes of plate in his shop. This linking of craftsmanship with history enhances enormously, beautiful but cold metal. The field is a wide one, and with such unusual names as Vaffree, Soius, and Kaddy, to instance City plate alone, should not prove too toilsome to the connoisseur.

Lastly, this account would not be complete without reference to the buildings whose destruction is largely responsible for the deposit of this plate in the Museum. Only one of these churches, St. Clement Eastcheap, survives. The Wren tower of St. Mary-le-Bow dominates with added grace the open spaces of Cheapside, although the building is but a shell. The vaulted Norman crypt with its Roman bricks and dripping pillars stands solidly prepared for the replacement of a third church upon its ancient shoulders, we may hope by yet another Wren. The gallery in the tower is a reminder that Cheapside has always been the City's ceremonial highway, no less than its customary centre of commerce.

St. Mildred Bread Street, that little domed square church of great and peculiar charm, with its pews, pulpit and carved woodwork of Wren's day, was utterly destroyed, and with St. Andrew-by-the-Wardrobe is not recommended for rebuilding. The long history of St. Mildred's was emphasized by the discovery, last year, in excavation, of the fragments of a thirteenth-century font which probably belonged to the pre-Wren church. Soon only its lovely plate will speak for it. St. Andrew-by-the-Wardrobe owes its name to its ancient proximity to the office of the Wardrobe. Despite its imposing façade and an impression of solidarity, its fate is sealed by insecure foundations.

St. Clement Eastcheap has exchanged its near neighbour, the Boar's Head of Falstaff fame, for an overshadowing mountain of new buildings. Unpretentious from without, it hides a wealth of carving which atones for the paucity of its architectural features.

No. XIII. ALMS DISH OF GREAT SIZE [illegible] MAKER [illegible]

A GERMAN DESIGN FOR A PAIR OF WHEEL-LOCK PISTOLS

By J. F. HAYWARD

No. 1. ETCHED DESIGN FOR A PAIR OF WHEEL-LOCK PISTOLS : ATTRIBUTED TO ETIENNE DELAUNE (1519–*C.* 1588) BUT MORE PROBABLY THE WORK OF A GERMAN ENGRAVER OF THE LATE SIXTEENTH CENTURY : REPRODUCED BY PERMISSION OF THE VICTORIA & ALBERT MUSEUM

ONE of the most important achievements of modern research in the field of arms and armour has been the revelation of the extent and importance of the books of designs produced by the masters of engraved ornament for the guidance of armourers and gun- and swordsmiths. While the albums of drawings, kept by the craftsmen who etched armour in the Sixteenth Century, and the books of designs published in Paris during the Seventeenth and Eighteenth Centuries for the use of gunsmiths, are now well known, there are still many as yet unpublished drawings and engravings to be found in the European print collections. The subject of this article is an etched design for a pair of wheel-lock pistols. According to the register of the Department of Engravings, Victoria and Albert Museum, where the etching is preserved,* it is the work of the French engraver, Etienne Delaune (1519–about 1588). This artist is known to have been employed in the Royal Mint in Paris in 1552; subsequently he journeyed to Germany and is traceable in Strasburg in 1573, in Augsburg in 1576, and in Strasburg again in 1580. He eventually returned to Paris, where he died probably before 1588.

The attribution to Etienne Delaune can be supported by reference to the strapwork design at the breech end of the barrels of both pistols and the whole of the ornament on the stock of the lower pistol in the etching. Not exact but very similar prototypes of the groups of Classical warriors in combat and of the trophies of arms with bound prisoners can be found in Delaune's engravings.† The hunting-scenes on the stock of the upper pistol were probably borrowed from the *Venationes* of Jan van der Straet (1530–1605), usually known as Stradanus, or perhaps from the similar designs of Virgil Solis. The scenes represented on the stock are not exactly like any in Stradanus's book, but the resemblance is very close. His series of hunting-subjects was in fact one of the most usual sources of the fire-arms decorators of the Sixteenth and Seventeenth Centuries, and one can therefore accept the connexion between the design on the pistol and his engravings in spite of the absence of direct borrowing.

The fact that certain features of the ornament of these pistols can be traced to a master other than Delaune suggests that some lesser artist, who was familiar with the works of both Stradanus and Delaune, was responsible for their design. The etching itself seems to be the work of a person who was well acquainted with the technical details of the gunsmith's art. In most cases where a master of ornament alone tried to produce designs for fire-arms, he was influenced more by his principles of ornament than by regard for the practical possibilities of fire-arms design, and did not therefore succeed in achieving a design which could be used without modification by the gunsmith. Such designs, which were not supported by a sufficient understanding of the technique of gunmaking, can be found amongst the works of Androuet du Cerceau, and of Claude Gillot,* the master of Antoine Watteau. Etienne Delaune was essentially a designer of ornament and the great majority of his engraved sheets show ornament alone, not applied to any particular object. Where he has gone further and designed the objects themselves, he confined himself to vases, jewels and mirror-frames. It is therefore unlikely that Delaune could have produced so informed a design for fire-arms. If the etching is to be ascribed to him, it must be regarded as a representation of an existing pair of pistols rather than a design. It is difficult, however, to see why so imaginative a designer as Delaune should have made this etching from a pair of pistols based on his own style.

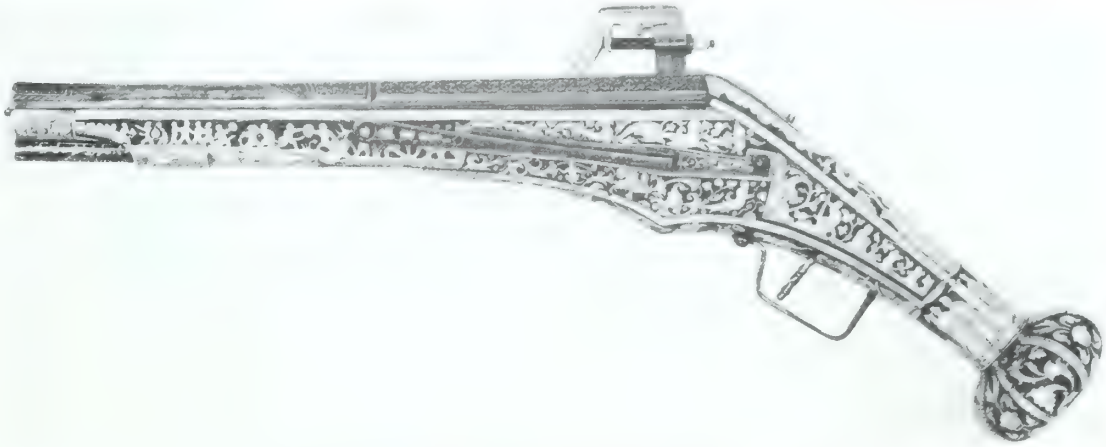
The etching is probably the work of one of the engravers who carried out the designs on the ivory or staghorn inlay on gun-stocks. There must have been many of these *Kleinmeister* in Augsburg, Nuremberg and Munich, for almost all gun-stocks were decorated in this way. The majority were doubtless engraved by the craftsman who made the stock, but the finest pieces were given to artists of greater standing for decoration. Thus both Egidius and Johannes Sadeler are known to have engraved gun-stock

* Inv. No. 1545.

† Compare Robert-Dumesnil Catalogue Nos. 291 and 284.

* Illustrated in T. Lenk, *Flintlaset*, Plates 101 and 125.

ornament, in addition to their better-known activities as engravers on copper. Even as late as the end of the Seventeenth Century, Matthias Steinl, the famous architect of the Baroque chapel of the monastery of Klosterneuburg, held the appointment of *Kammerbeinstecher* (Engraver of bone to the Household) at the court of the Emperor Leopold I. He is known to have carved in ivory; whether gun-stocks from his hand exist is uncertain.



No. II.—ONE OF A PAIR OF WHEEL-LOCK PISTOLS, THE EBONY STOCK INLAID WITH ENGRAVED STAGHORN, DEPICTING SCENES OF COMBAT AND INCIDENTS FROM THE OLD TESTAMENT : GERMAN, ABOUT 1570 : IN THE WALLACE COLLECTION

The question of the nationality of the author of this etching presents no great difficulty. Provided we accept the theory that this is a design for pistols and does not represent a pair of pistols existing at the time, then we can recognize the etching as the work of a German *Beinstecher* or, at any rate, of a *Beinstecher* working in Germany. The design of the pistols is unmistakably German. As much can be recognized in the form of the lock, and, in particular, the characteristically German safety-catch placed on the opposite side of the stock to the lock. A detailed examination of the pistols supports this conclusion. The design provides for much figure detail on the stocks; this was apparently intended to be executed in inlaid and engraved ivory, a form of ornament that was almost exclusively exploited in Germany. There are many firearms in existence with stocks finely ornamented in this way by German craftsmen, though few achieve quite the standard of magnificence of those in the etching. A comparable pair are those preserved in the Historisches Museum, Dresden, which, according to an Inventory of 1821, belonged to the Kurfürst Moritz of Saxony (1547–53).* This attribution cannot in fact be correct, since the pistols are later in date, probably *circa* 1570–80. The stocks of these pistols are inlaid with staghorn engraved with a large number of minute scenes from the Scriptures, Classical mythology and the chase. Equally fine is the pair of pistols from the Meyrick Collection, now in the Wallace Collection,† which traditionally belonged to Alessandro de' Medici, Duke of Tuscany (No. ii). As this prince was murdered in 1537, and the pistols date from the second half of the century, this tradition also must be rejected. The details of these pistols in Skelton‡ illustrate well their remarkable quality. Their stocks, of ebony inlaid with ivory, are decorated with Biblical and mythological subjects and scenes of Classical warriors in combat, very much in the style of the design. They are, however, somewhat earlier in date.

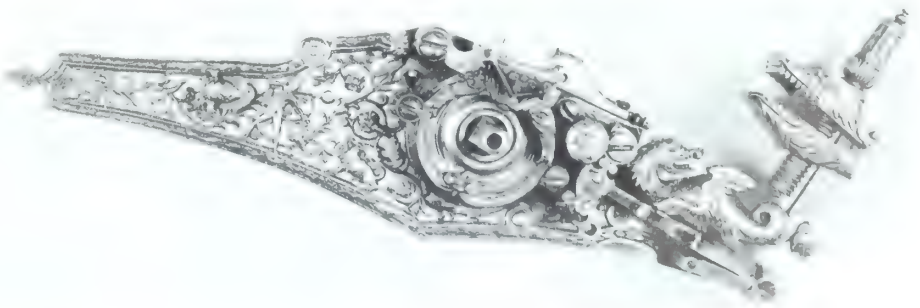
* Illustrated in E. Haenel, *Kostbare Waffen*, Plate 73.
† Catalogue Nos. 853, 861.
‡ Skelton, *Engraved Illustrations of Arms and Armour*, Plates 120, 121.

In spite of their traditional attribution to an Italian owner, the Meyrick pistols are also the work of German craftsmen.

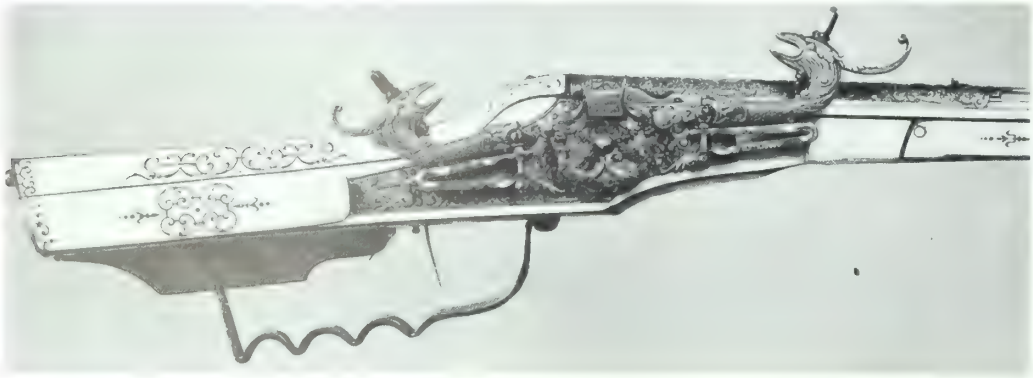
The myth of the supremacy of Italian craftsmen in metal during the Sixteenth Century has already been dispelled as far as the production of arms and armour is concerned. It is, however, interesting to obtain confirmation of the high regard in which German gunmakers were held from no less an authority than Benvenuto Cellini. The great goldsmith was passionately interested in firearms—with good reason, in view of his mode of life—and refers frequently to them in his memoirs. In his account of his residence in Florence in 1535 he describes a meeting with Duke Alessandro de' Medici in the following terms: 'When I spoke to him on this occasion, he happened to be in his armoury, in which was a fusil of admirable workmanship, that had been sent him from Germany. Seeing me look attentively at this fine piece, he put it into my hands, telling me that he knew how fond I was of fowling, and as an earnest of what he proposed doing for me, he desired I would choose any other gun, except that, out of his armoury; assuring me that I should meet with some that were full as handsome and as good . . . I stayed some time behind, and picked out the finest and best gun I ever saw in my life, and carried it home with me.'

Wheel-lock pistols with rich figure ornament stocked in cast and gilt bronze also exist, as, for instance, the pair at Stockholm, Livrustkammaren, No. 3846/7.07/73,* or in Paris, Musée de l'Armée, Nos. 1603/4.† These pistols also

* Illustrated in Cederström, *Den äldre Livrustkammaren*, 1654, Plate 77.
† Illustrated in *Armes et Armures Anciennes*, Tome II, Musée de l'Armée, Pl. 48.



No. III A GERMAN WHEEL-LOCK BY ONE OF THE SADELER[illegible] IN THE [illegible]



No. IV. DETAIL OF WHEEL-LOCK SPORTING RIFLE, MADE IN MUNICH BY DANIEL SADELER AND HIERONYMUS BORSTORFFER (PROBABLY FOR ONE OF THE HAPSBURG EMPERORS) C. 1620-30. KUNSTHISTORISCHES MUSEUM, VIENNA

are of German origin. The pommels, as designed in the etching, were evidently intended to be executed in silver or in cast and gilt bronze, probably the latter. Here again German prototypes can be found, such as the pistol of Ferdinand of Tirol in the Vienna Waffensammlung, with silver stock in the manner of Hans Reinhart of Leipzig.* Many Augsburg wheel-lock pistols have gilt-brass mounts with similar ornament in high relief.

The form of the pistols suggests a date between 1590 and 1600; there is, however, one feature that would accord better with an earlier date, namely, the formation of the barrels as a fluted column with a Corinthian capital as the muzzle terminal. The peculiar mannerism of rendering a pistol or arquebus barrel in the form of a column can be paralleled in the works of German gunmakers of the Sixteenth Century. The match-lock musket in the British Museum (Waddesdon Bequest, No. 10) has a barrel of similar form, with a panel of chiselling in high relief at the breech, the remainder of the barrel being fluted, with a Corinthian capital at the muzzle (No. v). Owing to the great length of the barrel, the true proportions of capital and column are even further from realization than in the case of the pistols. There is at Turin a wheel-lock arquebus by Emanuel Sadeler with the muzzle chiselled in high relief, not indeed as a capital, but in the Oriental fashion as a monster's head.†

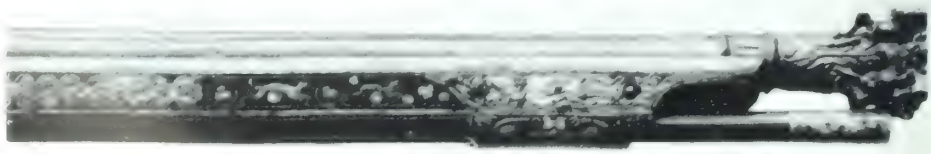
The modelling of the cock in the form of a monster recalls the treatment of this member on French wheel-locks. It is also found on German wheel-locks, in particular those made by the Sadeler family in Munich. Of the many similar German locks in existence perhaps the closest resemblance to those in the etching is shown by the example preserved in the Victoria and Albert Museum (No. 129-1855) (No. iii). It is the work of one of the Sadelers, and not only is the construction similar, in so far as one can judge from the exterior, but the cock is formed as a monster and the surface is chiselled with somewhat similar ornament. The Sadeler lock and those shown on the design have another point in common, namely, the particular form of cock spring with long upper and short lower arm. Lenk‡ has ascribed this form to Augsburg, where it evidently originated, but it was subsequently adopted elsewhere, as the Munich-made Sadeler lock shows. The similarity noticed with reference to the locks can be extended to other features of these pistols. The division of the barrels into two sections, of which that at the breech is decorated with a design of strapwork intermingled with foliage and figures, while that at the muzzle is chiselled with longitudinal fluting, is the standard Sadeler method of treating the barrels of their finer pieces. In No. iv is shown a detail of a wheel-lock rifle in the Waffensammlung of the Kunsthistorisches Museum, Vienna, probably presented to one of the Hapsburg Emperors in the first quarter of the Seventeenth Century, that is, a decade or so later than the pistols under discussion. The lock, barrel and chiselled iron mounts are by Daniel Sadeler and the stock by Hieronymus Borstorffer. It will be seen that the barrel, with its panel of strapwork ornament at the breech followed by a fluted section, corresponds with the arrangement of the ornament on the pistols. This resemblance between the design and the known works of the Sadelers is the more interesting since these masters made so extensive a use of the engraved ornament of Etienne Delaune in composing their decorative schemes. It is tempting to identify in the stock ornament the style of Adam Vischer or Hieronymus Borstorffer, the two craftsmen who made stocks for the Bavarian court. Borstorffer presented his masterpiece in 1598, and can therefore hardly have been responsible for these stocks, unless they were one of his earliest works. Adam Vischer was registered as master in 1599 and comes, therefore, even less into consideration. The earlier works of Emanuel Sadeler have not with certainty been identified, but he is believed to have been active as a gunmaker in Munich from 1588, and as far as date is concerned might be considered as potentially the master of these pistols, if, that is, they were ever executed. As stocker one must assume one of the earlier Munich craftsmen.

There are, it will be seen, certain slight differences between the ornament of the two pistols, in addition to the contrast between the military and the hunting scenes noticed already. It is not unusual to find variations in the ornamentation of the finest pistols, but in this case the possibility exists that the slightly different treatment of the pommel and the trigger-guard should rather be interpreted as alternative designs, submitted for the choice of the designer's patron. This etching demonstrates the care and attention that went to the production of two fine pistols.

* Illustrated in Boeheim, *Album Hervorragender Gegenstände*, Bd. II, Plate 19.

† Illustrated in Stocklein, *Meister des Eisenschnittes*, Plate II.

‡ T. Lenk, *Ett Internationellt Hjullaskriterium Livrustkammaren*, Vol. IV, Stockholm, 1946.



No. V. DETAIL OF MUZZLE OF MATCH-LOCK MUSKET: IRON CHISELLED AND GILT: BRITISH MUSEUM

DANIEL MAROT: DESIGNER OF DELFT VASES AND OF GARDENS AT HAMPTON COURT

By ARTHUR LANE

VISITORS to the State apartments at Hampton Court Palace can hardly fail to notice the eight enormous Delft-ware vases in the Queen's Gallery, and a ninth in the Queen's Presence-chamber. In colouring they bear tribute to the admiration, felt throughout Europe during the second half of the Seventeenth Century, for the cool, fresh colour-scheme of 'blue-and-white' Chinese porcelain. There are many examples of this porcelain in other apartments of the new building at Hampton Court erected for William and Mary (1688-1702). Some of the chimney-pieces are specially designed with stepped shelves for its display. Queen Mary never lived in these apartments, for in December 1694, to the universal grief of the King and people who had learned to love and respect her, she died from small-pox at the early age of thirty-two. At that time the new part of the Palace was still only a shell. The King had no heart to continue with what had been their joint enterprise till the accidental burning-down of Whitehall Palace in January 1698. His thoughts then turned again to Hampton Court; work on the gardens was put in hand at once; and by April 28th Wren had already submitted an estimate for completing the interior decoration of the unfinished rooms. There are strong indications that some of the furnishings used were taken from the old 'Water Gallery,' which was finally pulled down

No. I. HAMPTON CT.: TULIP-VASE MARKED 'AK': 40½ IN

No. II.—H'TON CT.: TULIP-VASE MARKED 'AK': 38½ IN

No. IV.—HAMPTON CT.: DELFT EWER AND STAND MARKED 'AK': HT. 46¾ IN

by the King's order in the summer of 1700.*

The 'Water Gallery' was a detached building of Tudor date fronting on the Thames at the south end of the Privy Garden. While the eastern part of the old Palace was being pulled down and Wren's new building erected on its site, the Water Gallery was remodelled in contemporary style for Queen Mary's temporary lodgings. Celia Fiennes, who saw it soon after 1694, says that 'the Queen took great delight in it . . . there was the Water Gallery that opened into a balcony on to the water and was decked with China and the fine pictures of the Court Ladyes drawn by Nellor; beyond this came severall roomes and one was pretty large, at the corners were little roomes the closets or drawing-roomes are panelled all with Jappan another with Looking Glass and two with fine work under pannels of Glass.'† The building-accounts name a 'Delft-Ware Closett,' a 'Looking Glass Closett,' a 'Marble Closett,' and a 'Bathing Closett.' Defoe, in his *Tour through Great Britain*, adds that there was also a 'dairy, with all its conveniences, in which the Queen took great delight.' As at the new Palace, the works at the Water Gallery were supervised by Sir Christopher Wren, with the jealous William Talman as resident Comptroller; among the artists was Grinling Gibbons.

No. V.—HAMPTON CT.: VASE MARKED 'AK': 33¾ IN.

Two pairs of the nine Delft vases (Nos. i and ii) bear, amongst other emblems and arms of the Kingdom, the monogram initials 'WMRR' (*Wilhelmus Maria Rex Regina*). They must therefore have been made before Mary's death in 1694. The third pair (No. iii) is painted in similar style and is presumably of the same date, though William alone is represented in the decoration. We cannot be so sure about the three other vases (Nos. iv, one of a pair, and v); they are painted in a style more usual at Delft, and may have been supplied either during the 1699–1702 period of building, or at the time when Mary was occupying the Water Gallery (before December 1694). All the vases bear the same potter's mark—AK in monogram; and a happy find at the British Museum discloses both the potter's name and the fact that Mary was the one who was more interested in Delft-ware. The document, a bill presented in 1695, runs: 'I do certify . . . that there is due unto Adrianus Koex of Delft for Dutch China or ware sent to her late Ma^ty^ the sume of Thirteen Hundred & Fifty Gilders 3 Styvers of English Money £122 li 14s. 09d.* The Delft archives show that Adriansz Koex or Kocks ran the 'Greek A' factory from 1687 to 1701, being succeeded by his son Pieter Adriansz (*d.* 1703), and the latter's widow till 1722. The last two owners used both the 'AK' and the 'PAK' marks.†

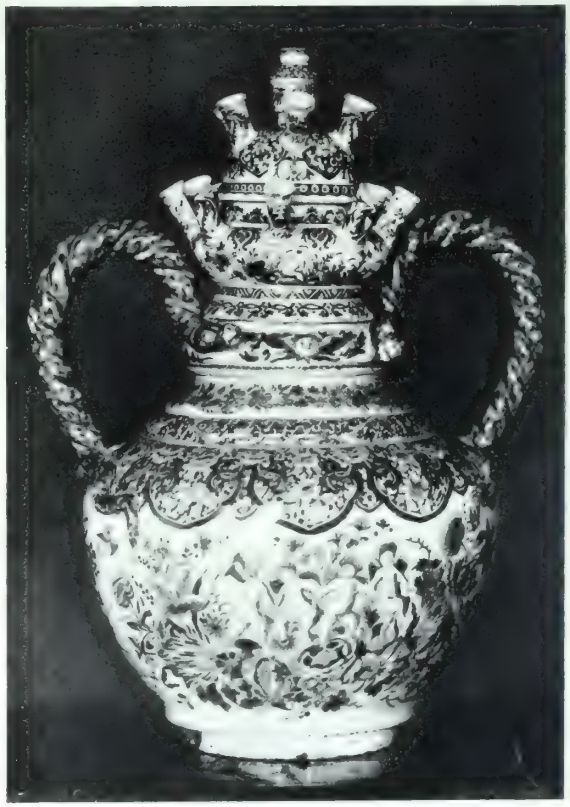
Before discussing the very unusual vases illustrated in Nos. i to iii, we may observe that the

* The chief sources are: Ernest Law, *History of Hampton Court Palace*, III, 1891; and *Wren Society, IV, Hampton Court Palace*, 1927. Both quote, unfortunately not in full, the contemporary building-accounts.

† Celia Fiennes, *Journeys*, ed. Christopher Morris, 1947, p. 59. For records of the work done see Law, pp. 28–9; and *Wren Society, IV*, 1927, *passim*.

* Discovered and published by C. Ingleson Goodison, *Country Life*, LIX, 1926, p. 67, with reference to articles on Delft-ware by Sir G. Mellor in that and the preceding volume.

† See Jonkvrouwe Dr. C. H. De Jonghe, *Oud-Nederlandsche majolica en Delftsch aardewerk*, 1947, pp. 226–9.



No. VI.—CHATSWORTH: TULIP-VASE MARKED 'AK': ABOUT 2 FT.

No. VII.—CHATSWORTH : URN MARKED 'AK' ARMS OF FIRST DUKE OF DEVONSHIRE : 2 FT.

No. VIII.—DELFT MILK-PAN MARKED 'AK' : DIAM. 18¾ IN. THE DESIGNS AFTER DANIEL MAROT : V. & A. MUSEUM

pair of ewers on high rectangular bases and the snake-handled jar are fine examples of normal Dutch Baroque taste (Nos. iv, v). Their profiles break into complicated curves; they have acanthus leaves or lion masks in clumsy relief; and the sketchy painting, in two shades of blue with darker outlines, shows wreaths of Dutch flowers combined with Chinese borders and panels of growing plants. Adriansz Koex supplied many similar pieces to English courtiers. At Chatsworth there are no fewer than fourteen pagoda-vases, like No. iii, but more sketchily decorated; a two-handled vase (No. vi), and a set of eight urns with the arms of William Cavendish as First Duke of Devonshire, a title created in 1694 (No. vii). Many of these pieces are marked AK. Cavendish had attended King William abroad and Mary at Hampton Court, and the idea of introducing Delft-ware to Chatsworth may have been his own. But the architect who designed and supervised the decoration of that part of Chatsworth erected between 1687 and 1706 was none other than William Talman, Comptroller of Works at Hampton Court between 1689 and 1702. And Talman was the architect of Dyrham in Gloucestershire, built between 1688 and 1698 for William Blathwayt, Secretary at War; Dyrham also contains a series of AK-marked tulip-vases and urns.* The Victoria and Albert Museum has a fine pagoda-shaped tulip-vase painted with the arms of John Churchill, Duke of Marlborough; the arms include an augmentation granted in 1704 after his appointment as a Prince of the Empire. This piece, though marked AK, must have been supplied by the daughter-in-law of Adriansz Koex—perhaps for Blenheim, the house built for the Duke by Sir John Vanbrugh in the years following 1705.

The 'tulip-' or 'hyacinth-vases' deserve special comment. They have a number of upward-pointing spouts to hold the growing bulbs, whose roots trailed down to water inside the vessel. Each vase is made in sections that can be dismantled—the 'pagoda' (No. iii) is in fact a series of separate water-trays superimposed on a high hexagonal or rectangular base. Vases for bulb-growing were made in Persia during the Seventeenth Century, and this was probably the source whence Dutch potters got the idea. It is surprising that no contemporary Dutch painting or print survives to show the fantastic effect of such vases in full bloom, for Delft tulip-vases of various kinds must have been made in quantity. Examples still exist in Dutch collections, and Dr. Minke de Visser has shown that they were even sent to China to be copied, AK mark and all, in blue-and-white porcelain.*

We may now turn back to consider the three pairs of tulip-vases at Hampton Court that show special peculiarities of style (Nos. i–iii). With them may be grouped two big milk-pans acquired by the Victoria and Albert Museum in 1926 and 1948 (Nos. viii–x); and five surprisingly large wall-tiles, of which two are now in the Rijksmuseum at Amsterdam (Nos. xi, xii). The three other tiles were sold with the Th. Stuart Collection at Amsterdam on December 16th, 1930 (Sale Catalogue, plate 26). The milk-pans and tiles all made their first appearance on the antique-market in England, where they had apparently been for centuries; nothing like them has survived from ancient possession in Holland; and there

† M. de Visser, 'A Delft and a Chinese vase marked AK,' in *Burlington Magazine*, LIII, 1928, p. 312.

* H. Avray Tipping, *English Homes*, Period IV, Vol. I (Late Stuart), p. 357, and *Country Life*, LVIII, 1925, pp. 923–6.

No. IX.—V. & A. MU. : MILK-PAN MARKED 'AK' : DIAM. 18

X. X. THE REVERSE OF THE MILK

No. XI. AMSTERDAM, RIJKSMUSEUM: DELFT TILE WITH EQUESTRIAN PORTRAIT OF WILLIAM III WEARING ROMAN DRESS. 24 IN. SQUARE

are strong grounds for assuming that they were all once at Hampton Court. We may remember Queen Mary's dairy at the Water Gallery in connexion with the milk-pans; one tile has an equestrian figure in Roman dress, probably representing King William (No. xi); the other has male and female medallion portraits and, on a trumpeter's flag to the right, the crowned monogram WMRR of William and Mary. The tiles probably formed tall panels flanking a fireplace or doorway, perhaps in the dairy or in a closet of the Water Gallery. The vases Nos. i and ii show an angular firmness of shape that is almost architectural, and

No. XII. AMSTERDAM, RIJKSMUSEUM: A DELFT TILE WITH MEDALLION PORTRAITS AND MONOGRAM OF WILLIAM AND MARY. 24 IN. SQUARE

on all the series the painted designs are conceived with a heavy magnificence and power of invention that is quite lacking in the normal productions of Adriansz Koex (e.g. Nos. iv–vii). His AK mark appears on all the 'special' vessels and, according to Dr. Hudig, also on one of the tiles. The drawing is done with unusual care, and the technical excellence of glaze and colour surpasses anything else made at Delft.

The tiles open up a most interesting line of inquiry. Miss Ida Peelen was the first to point out their close resemblance to an engraving by Daniel Marot (No. xiii), the French Huguenot artist whose genius as engraver and universal designer had raised him in his early twenties to the rank of such great masters as Jean Lepautre and Jean Berain. The Revocation of the Edict of Nantes in 1685 cut short Marot's promising career at the French Court at the age of twenty-four. He moved to Holland and entered the service of Prince William III of Orange, who had just begun building a palace at Het Loo in Gelderland after plans furnished by the French Academy in 1684–5. By 1692, if not earlier, Marot had assumed control of the interior decorations at Het Loo; and for the gardens, also

No. XIII. AN ENGRAVING BY DANIEL MAROT SHOWING TWO PANELS OF ORNAMENT WITH CLOSE RESEMBLANCE TO THOSE IN NOS. XI AND XII

No. XIV.—STONE GARDEN VASE AT HET LOO: DESIGNED BY D. MAROT

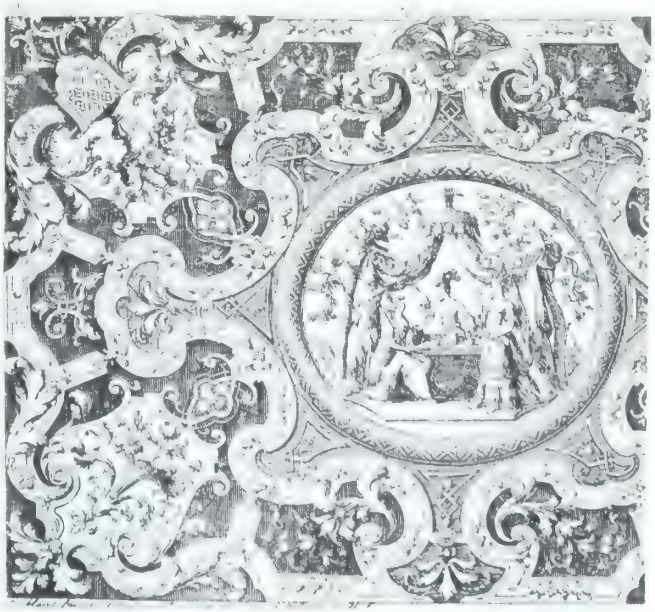
laid out by him, he designed a series of stone vases some of which still exist (No. xiv).* Allowing for the difference of material, there is the strongest resemblance in shape and ornament between these straight-sided, corniced vases, with their heavily gadrooned pedestals, and the Hampton Court vases in our Nos. i and ii. The pagoda-vase, No. iii, is also connected with Marot; the spread peacock and stork with cupid seated on a ewer appear at the base of the engraving (see Nos. xiii and xv). Fancy-dress figures at table on the milk-pan (No. viii) are closely related to those in the engraving (No. xvi). But we may notice a significant fact: the heavy architecture on the tiles has been made much lighter on the engraving (No. xiii). No doubt the tile- and pottery-painters worked from an original set of drawings sent by Marot to the factory at Delft. When the time came to prepare an engraving, the design was 'edited' to conform with the lighter style popularized by Jean Berain about the end of the century.

The part played by Marot in other decorations at Hampton Court has remained obscure. His name never appears in the English building-accounts, but this can be explained by the fact that he was paid out of the King's own pocket. The authors of the *Dictionary of English Furniture*† had already recognized his taste in furniture and chimney-pieces still at the Palace: 'That his engraved works were widely known in England there can be no reasonable doubt—he may even be said to have founded a school.' Dr. M. D. Ozinga quotes a letter written from Whitehall in April 1694 in which Marot is said to have been on his way to England at Queen Mary's behest; and he may well have paid earlier visits.‡ The registers of the Huguenot church in Leicester Fields record the baptism of his two eldest children in June 1695 and June 1696. But in September 1697 his third child was baptized in Amsterdam, and Dr. Ozinga, who is all along tendentiously inclined to under-estimate the activity of Marot in England, assumes that he had then left our shores never to return. It is therefore satisfactory to produce new evidence proving Marot's presence at Hampton Court in 1698.

It has long been known that among Marot's engravings of garden designs there is one labelled '*Parterre d'Amton Court inventé par D. Marot*' (No. xvii). But no one appears to have recognized that this design was actually carried out.

No. XV. DETAIL OF BASE OF THE HAMPTON COURT TULIP-VASE NO. III

Dr. Ozinga even tries to lead us off on a false trail by suggesting the names of Le Nôtre and his nephew Claude Desgots as possible designers of the new gardens of Hampton Court, in view of their connexion with Windsor (Ozinga, page 95). But he also publishes a record of the Council of the Nassau Demesne which mentions a 'letter from Secretary Henning of 21 March, 1698, writing in the

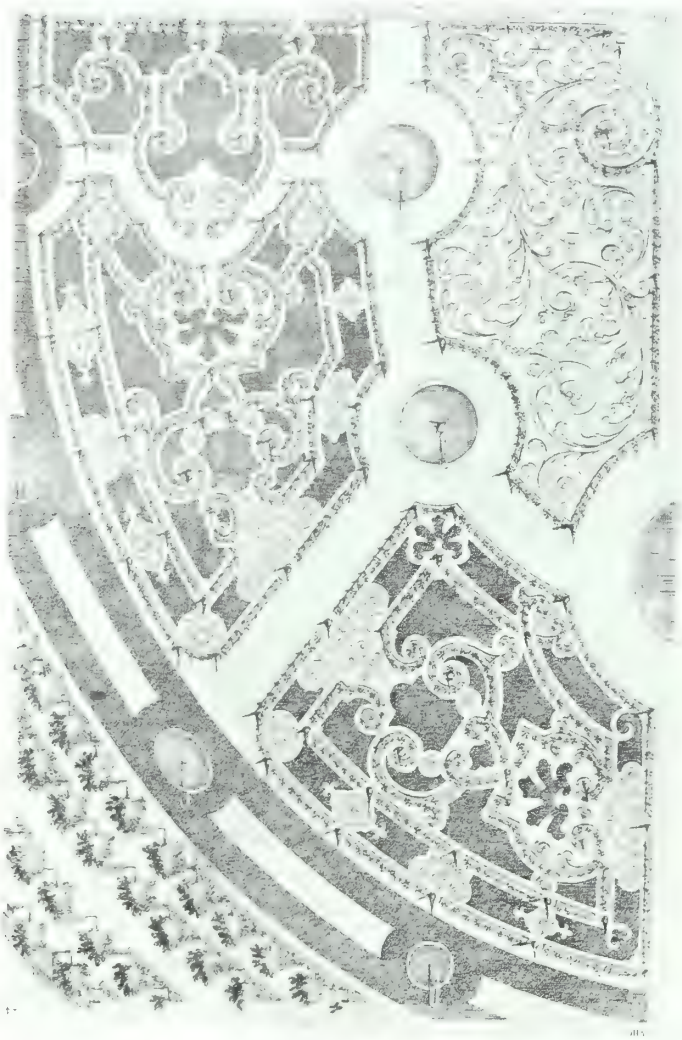


No. XVI. DESIGN FOR A TABLE-TOP BY DANIEL MAROT, AFTER JESSEN

* Marot's engravings of the Loo vases are published by P. Jessen in his fine album, *Das Ornamentwerk des Daniel Marot*, 1892. They are perhaps more fanciful than the original working drawings.

† P. Macquoid and R. Edwards, *A Dictionary of English Furniture*, II, 1924, pp. 293–4.

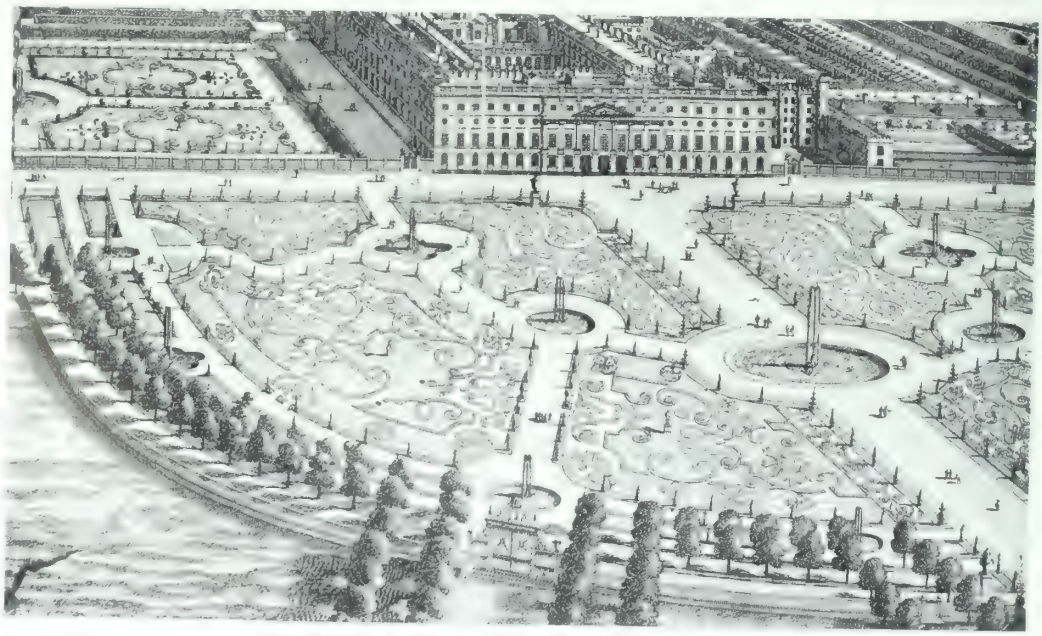
‡ M. D. Ozinga, *Daniel Marot, de schepper van den Hollandschen Lodewijk XIV-stil*, 1938, pp. 88–96.



No. XVII.—DANIEL MAROT'S DESIGN FOR THE *PARTERRE D'AMTON COURT*

name of His Majesty, that Mr. Marot should be paid 236 pounds 11 shillings 11 pence sterling.' Had Dr. Ozinga referred to *Wren Society, IV*, page 36, he would have found that 'Caspar Frederick Henning, Paymaster of the money imprested for the use and service of his Majesties gardens —Hampton Court and Newmarket,' began drawing up an account-sheet for the new gardens at Hampton Court from March 12th, 1698. Since 1691 Henning had acted as Paymaster under William Bentinck, Earl of Portland, who was then appointed Superintendent of all the Gardens belonging to the Royal Palaces (*Wren Society, IV*, pages 29–30). There is thus absolute documentary proof that Marot was at Hampton Court working on the gardens in March 1698, and that a receipted payment was made to him in English money transferred from the King's family estate in Holland. But the proof can be carried even further. No one appears to have looked carefully at the two very large engraved views of Hampton Court published in Jan Kip's *Britannia Illustrata* (1707), and its enlarged edition *Nouveau Théatre de la Grande Bretagne*, London, 1715. From Vol. III, Plates 11, 12, of the latter I reproduce a detail of the parterre before the East Front (No. xviii). Bearing in mind that small details of the garden may have been changed in laying out, and that Kip's draughtsman composed his bird's-eye view from the ground, there can be no doubt whatever that the engraving shows the parterre as carried out to Marot's design. Moreover, the Privy Gardens, long rectangular pieces to either side of the parterre, and Bushey Park were also remodelled at this time (*Wren Society, IV*, pages 36–7, 64–70). Though the English accounts mention only the suggestions of the English Royal gardeners London and Wise, we can hardly doubt that Marot was consulted for the plans. He may even have had the King's ear over the interior decorations of the Palace itself, though his name never appears beside those of the great English architects Wren and Talman. It may be remembered that Marot, unlike Wren, had seen the great Staircase of the Ambassadors at Versailles, which he reproduced in miniature at Het Loo in 1692; and the Great Staircases at Hampton Court and Kensington Palace were works of essentially the same kind. No future student of these buildings can afford to neglect the unassuming Huguenot whom the King so frequently consulted, while screening him from the potential jealousy of the English architects and designers.

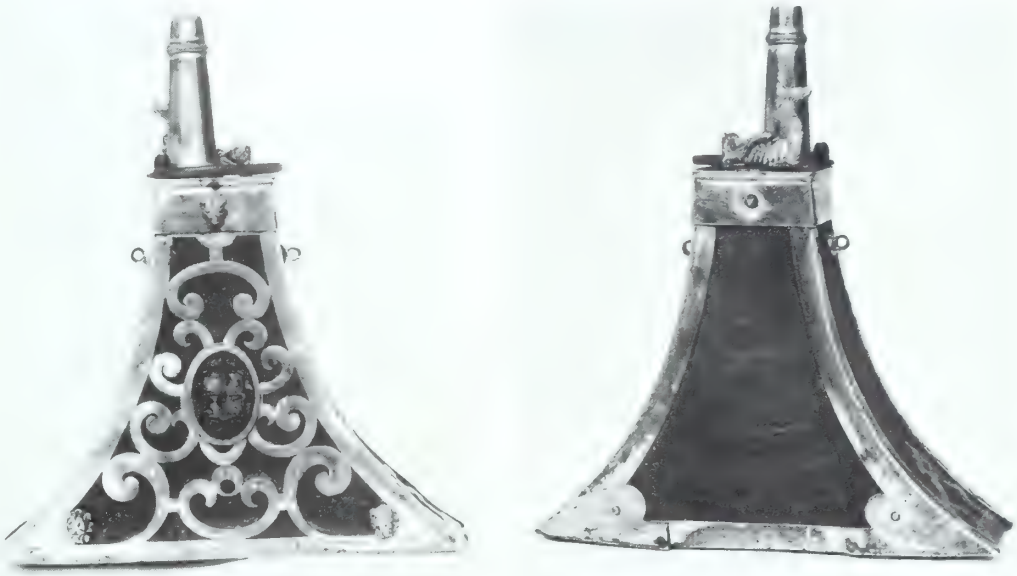
NOTE.—Illustrations Nos. i–v and xv are reproduced by gracious permission of His Majesty the King; Illustrations Nos. vi, vii by that of His Grace the Duke of Devonshire; Illustrations Nos. viii–x by courtesy of the Victoria and Albert Museum; Illustrations Nos. xi–xiii by courtesy of the Rijksmuseum, Amsterdam. Illustrations Nos. xiv and xvi after M. D. Ozinga and Paul Jessen, as stated.



No. XVIII.—*HAMPTON COURT* DETAIL OF KIP'S VIEW, SHOWING EXECUTION OF MAROT'S DESIGN FOR PARTERRE

A XVI-CENTURY ENGLISH POWDER-FLASK

By CHARLES R. BEARD



No. I. A LATE-SIXTEENTH-CENTURY POWDER-FLASK BEARING THE ARMS OF THE GOLDSMITHS' COMPANY

THE late-sixteenth-century English powder-flask, which forms the subject of this note, is made, like almost all of its type, of a wooden carcase of triangular outline with concave sides, covered in this case with red velvet and garnished with pierced and gilded copper, held in place by screws headed with lions' (that is, heraldic leopards') masks. The front panel is made up of C-scrolls with a central heraldic medallion of translucent enamel on silver, while the narrow bottom panel is formed of interlacing strapwork of late-sixteenth-century design. There have been four screws and rings for suspension, two of which are missing, as is the iron belt-hook at the back. The corner-pieces end in fleurs-de-lys, and the cap is surmounted by a conical funnel furnished with its original spring and cut-off actuated by a thumbpiece in the shape of a couchant winged monster.

Powder-flasks of this type, and approximate period—about 1580–1600—are common, and many are much more elaborate in their mounting. But while all the others in the second category known to me are either Italian or German in origin, the present example is unquestionably English. The quartered coat of arms in the central oval medallion is that of the Goldsmiths' Company of London, granted by Robert Cooke, Clarencieux, in 1571—*quarterly*, 1 and 4, *gules, a leopard's head or;* 2 and 3, *azure, a covered cup and in chief two buckles tongues fessewise all or.* As previously noticed, *the leopards' heads* are repeated on the tops of the screws which hold the cap and corner-pieces in position, while the dragonesque thumbpiece controlling the cut-off may be presumed to have reference to the supporters of the City's arms.

No. II.–TRANSLUCENT ENAMEL MEDALLION SHOWING THE ARMS OF THE GOLDSMITHS' COMPANY (ENLARGED)

Similar translucent enamel plaques, but of course on a smaller scale, and under intaglio-cut plates of crystal, are frequently met with in English heraldic signet rings of the last quarter of the Sixteenth Century.

Curiously enough, the medallion on this powder-flask has been inserted into the surrounding panel of C-scrolls upside down. This appears to have been done accidentally when the flask was originally put together, for when it was taken to pieces for examination and cleaning the hollow space behind the medallion was found to be packed with four oval pieces of paste-board cut from playing-cards of the Sixteenth Century—one blank, and the remainder from a seven of Hearts, a seven of Spades, and a Knave of Hearts. From the design of the Knave of Hearts, whose legs alone survive,* the pack was one of 'Rouen' type, but the small piece of ground on which he is standing shows that it is a pack otherwise unrecorded. Up to the present no pack or portion thereof of sixteenth-century English origin has been discovered. Since the Knave cannot be identified as belonging to any pack known to have been printed at Rouen, it seems possible that we have here relics of the earliest English pack so far discovered.

Unhappily, the records of the London Goldsmiths have been destroyed, and we have therefore no means of knowing what munitions of war were prepared for the Company's armed men who were encamped upon Blackheath in anticipation of the Spanish landing expected in 1585. Without doubt, however, the Company's complement must have been made up of morioned musketeers and corsletted halberdiers, with officers in corslets, sashes and leading staves, for such was the invariable composition of the City's detachments. This flask can then have belonged only to one of the Goldsmiths' 'shot,' and it affords as a consequence admirable evidence of the magnificence of their martial equipment at that date.

* The position of the legs and sword, no less than their individual colouring—parted black and yellow, and red and yellow—proves the individuality of the figure.

THE THYSSEN-BORNEMISZA COLLECTION AT LUGANO

By H. G. ALEXANDER

ON a lovely estate close to the shores of the lake of Lugano in Switzerland, near the Italian frontier, the most important private collection of pictures extant on the continent of Europe has recently been opened for public inspection. It was formed by the late Baron Thyssen-Bornemisza, and created great interest when it was first exhibited for a few weeks in Munich eighteen years ago. After that, until the outbreak of the war, it was further enlarged by additional purchases and exchange, so that to-day it can boast to be the equal of many public galleries in Europe, and certainly by far the richest in Switzerland.

Its founder was one of the sons of the German nine-

No. I. *A KNEELING MONK* BY DOMENICO VENEZIANO : WORKING 1435-61

No. II.—*PORTRAIT OF GIULIANO DI MEDICI* : BY SANDRO BOTTICELLI

teenth-century steel magnate, August Thyssen. In contrast to his brother Fritz, Baron Heinrich Thyssen-Bornemisza was little interested in business affairs. In 1927 he sold his interests in the parental concern, and was thus enabled to proceed on a far greater scale with his plan of forming a collection of European paintings from the primitives to the Eighteenth Century. A German by birth, he had acquired Hungarian citizenship and a Hungarian title owing to his first marriage to a daughter of a Hungarian aristocrat. It was at the Baroque castle of Rohoncz in Hungary, near the Austrian border, originally built for that great soldier, Eugène of Savoy, that the main part of his collection was first assembled, though many of his pictures were left at his residences in Berlin, Paris, London and The Hague. Thus it was under the name 'Collection

No. III.–*GIOVANNA TORNABUONI*: BY DOMENICO GHIRLANDAIO

Castle Rohoncz' that his pictures were on view at the Munich 'Pinakothek' in 1930, and though they were transferred to Switzerland only two years later, the baron, before his death, decided to give his collection permanent shape under the name of 'Family Endowment Castle Rohoncz,' with his son, Baron Heinrich Thyssen-Bornemisza, as first trustee.

Following his father's wish, he has now made it accessible to the public. Since November it has been open for inspection on three days of the week. The pictures are now accommodated in a newly-built gallery on an estate centring on Villa Favorita at Castagnola near Lugano, for many centuries the summer residence of an important Swiss family of hereditary officials. In 1919 this entire property was bought by Prince Friedrich Leopold junior, of Prussia, a relative of the last German Emperor. He sold it to the baron, who then transferred his collection to his new home at Castagnola. During the war it was taken to a safer place. Meanwhile the sumptuous 'Pinakothek' had been built, a long, one-wing building without windows, provided with a glass roof and fitted with electric light. The pictures are distributed over twenty-six rooms, some of considerable dimensions, others discreet cabinets. The walls are covered with fabrics of various quiet colours. Marble has been used for the flooring and the doors. Sculptures, including works by Donatello and early French and German artists, as well as good furniture, are on view. A catalogue is scheduled to be ready this spring.

The establishment of this collection at a time when so many of the great private collections were dispersed and bought up by connoisseurs beyond the ocean, is a welcome sign for Europe. Baron Thyssen-Bornemisza, in a surprisingly small number of years, formed his great collection by profiting from what the European market had to offer and by reversing the general trend in also buying from America, in particular from the collections of Otto H. Kahn and Pierpont Morgan.

He differed from many other private collectors in one important respect. The majority would concentrate on masters or periods for which they entertained a personal inclination. Such a collection, therefore, bears a personal impress. In Thyssen's case, this is not entirely absent. It is obvious that he was greatly attracted by the primitives and by the Dutch masters. On the whole, however, his aim was to form a gallery embracing all principal schools, and offering to the spectator a practical history of painting. The collection thus assumed, from the very beginning, the character of a museum in the finest sense of the word, and it seemed obvious that it was destined to be made available to the general public

No. IV.–*A YOUNG ARMOURED KNIGHT IN A LANDSCAPE*

No. V.—*PORTRAIT OF A BEARDED MAN* : BY ANTONIO CORREGGIO

one day. For a time, several towns in the Rhineland associated with the Thyssen steel concern hoped that they would one day be presented with the collection, and later, Budapest was entertaining similar hopes. Now Switzerland is to become the beneficiary of Baron Thyssen-Bornemisza's passion for collecting.

The gallery as now arranged begins with the Italians. Some of the greatest names, such as Raphael and Michelangelo, are missing. Other schools, however, are well represented. A Venetian *Madonna* of the early Trecento, well preserved and variously attributed to Maestro Paolo or Lorenzo Veneziano, attracts the eye by the rich glow of colours and the grim figure of Death touching the kneeling donatrix.

The gentle *Madonna* by Fra Angelico was acquired from the Morgan Collection. Florentine art of the Fifteenth Century is also magnificently demonstrated by Paolo Uccello's *Crucifixion*, still painted in the Gothic style, and by the early Renaissance portrait of a *Kneeling Monk* (No. i), a work by Domenico Veneziano. The intensity of the holy man's devotion expressed in his gaze and in the eloquent gesture of his hand, combined with Veneziano's technical ability of indicating plastic values, explain why his contemporaries thought so highly of this artist, of whose works only a very small number has come down to us. An early genre picture is the *Childbed of St. Elizabeth*, by Francesco del Cossa. A portrait by Sandro Botticelli, previously in the collection Otto H. Kahn, shows a romantic figure of the Renaissance, *Giuliano I*, of the house of the Medici, brother and co-regent of Lorenzo il Magnifico (No. ii). He was murdered in a plot arranged in 1478 by members of the Florentine aristocracy in conjunction with the Pope, who all wished to end Medici rule. In spite of Giuliano's death, the attempt as a whole miscarried, and the conspirators had to atone for their failure by mass executions, while ironically a son of Giuliano later ascended the papal throne (Clement VII). There are in existence other portraits of this prince attributed to Botticelli, and the painter has also lent Giuliano's features to one of the Magi in the *Adoration* now at the Uffizi. According to some experts, however, the Lugano portrait is the only one executed by the master himself during his sitter's lifetime. Botticelli used to idealize his patrons, and though one may be in doubt about the exact likeness—as the image of a fashionably melancholic nobleman dreaming of his love, it is a masterpiece. The same period of Medici Florence is represented in the Lugano collection by a picture painted by the artist whom Botticelli sought to rival, Domenico Ghirlandaio. The portrait of *Giovanna Tornabuoni* (No. iii), previously one of the most cherished pieces in the Morgan Collection, ranks amongst the loveliest female figures of all ages. The marriage of the twenty-year-old sitter to a relative of Lorenzo il Magnifico had almost been an act of State, as it marked the reconciliation between the ruling house and a faction of the nobility that had rebelled forty years earlier. Her cool, dignified expression indicates awareness of her great position in her world without detracting from

No. VI.—*ST. VERONICA* : ONCE FORMING PART OF A DIPTYCH : BY HANS MEMLING

No. VII. PORTRAIT : *YOUNG GIRL* : JUAN DE FLANDES POSSIBLY REPRESENTING CATHERINE OF ARAGON

her charm. The solemn, yellow brocade over the red silk dress brings out succinctly the almost metallic purity of the profile set against a dark background.

Another prominent picture of the Quattrocento, the portrait of a humanist (purchased from an unnamed Roman aristocrat), has been variously attributed to Bonsignori and to Mantegna. It has been suggested that it is a posthumous likeness of *Vittorino da Feltre*, who in Mantua founded the *Casa Giocosa*, or House of Gaiety, for the Marquess Gonzaga. An *Annunciation* by Gentile Bellini is interesting in the way it conveys the feeling of space shaped by architecture.

No. VIII.–*CATHERINE OF ARAGON* : PROBABLY AFTER J. CORVUS COURTESY OF THE TRUSTEES : NATIONAL PORTRAIT GALLERY

The following century is brilliantly illustrated in the collection by Carpaccio, Correggio and Titian. Carpaccio's *Armoured Knight in a Landscape* (No. iv), a picture of enormous dimensions, had been in the Vernon Collection at Wentworth before reaching Otto H. Kahn. It is a beautiful composition, centring on a young warrior in a pensive, watchful mood, which contrasts with the halcyon surroundings of flowers, animals and a calm sea. In spite of vivid colours on the main figure and on the horseman behind him, tones of brown and green dominate the picture. The image of a horse saddled can be seen on a pole protruding from a house in the middleground; possibly this is an early pictorial record of an inn sign. The famous *Madonna with Child and Two Angels* by Francesco Francia, painted about 1500, was much commented on when shown at the Italian Art Exhibition in London, 1930; it also has now found a new home at Lugano. It is roughly the contemporary of two fine landscapes, Giorgionesque in feeling, and attributed variously to the Pseudo-Boccaccino or to Romanino.

One of the rare portraits painted by Correggio, perhaps the earliest of all, is to be found in this collection (No. v). It represents a bearded man, apparently a member of the judiciary. Previously catalogued as el Greco, it is an extremely sensitive picture in silvery tones. The sitter appears part philosophic, part sensual, and part sinister. The portrait of *Francesco Venier*, by Titian, belongs to the late period of the master. It was the last picture he ever painted of the rulers of his town. While Correggio gives but clues to character, Titian sets it out clearly. On his magnificent canvas (which is more

No. IX. *A VIEW OF HAARLEM* : BY JACOB RUISDAEL : FORMERLY BELONGING TO THE EARL OF ABINGDON

No. X. *PORTRAIT OF A FAMILY* : FRANS HALS : THIS PICTURE WAS PREVIOUSLY IN THE PIERPONT MORGAN COLLECTION

than double the size of that used by the master of Parma) he contrasts strikingly the majesty of the ducal office, expressed in heavy gold brocades, with the frailty and exhaustion of the wearer, who was to go to his grave only two years after having been chosen. Tintoretto is represented by a Classical scene, Lorenzo Lotto by a Biblical one. An important female portrait by Veronese completes the series of Cinquecento paintings. Canale, Canaletto and Tiepolo demonstrate Italian art of the Eighteenth Century.

The section of Flemish primitives is small but select. It starts with Rogier van der Weyden's *Madonna*, previously belonging to Lord Northbrook, and a fine *Portrait of a Nobleman*. The charming *St. Veronica*, by Hans Memling, Rogier's pupil (No. vi), had, with the picture of *St. John the Baptist* now in Munich, once formed a diptych. The figure blends perfectly with the peaceful landscape. Gerard David is represented by a *Crucifixion*, the Master of the *Virgo Inter Virgines* by the famous *Mount Calvary*. Hieronymus Bosch's grisaille, *Fool's Dance*, was shown in London almost twenty years ago at the Exhibition of Dutch Art. The typical *Landscape with the Holy Family*, by Joachim de Patinir, includes figures apparently painted by the artist himself, contrary to his habit.

One of the most outstanding pictures of the collection, the half-length portrait of a young girl (No. vii), was painted by Juan de Flandes, a Fleming who, like other compatriots of his, spent part of his life in Spain. Full details of his career are not yet known, but it has been established that in 1496 he became court painter to Queen Isabel the Catholic of Spain. His paintings, admired by Dürer for their 'purity and quality,' excel in clarity of design and penetrating characterization. The girl is presented against a background of light green, in a dress rich but simple. She seems to gaze into the beyond of space and of time, full of forebodings. Can she be Catharine of Aragon, daughter of Isabel and first queen of Henry VIII, as Gustav Glueck has tentatively suggested? (*Pantheon*, Vol. VIII). It is not impossible. A comparison with her best-known likeness, in the National Portrait Gallery (No. viii), shows a similarity in the oval form of the face and in the shape of the mouth. All the same, one would hesitate to say that both pictures represent the same sitter at different ages. It must not be forgotten, however, that the portrait in the National Portrait Gallery is but a poor copy after a lost original, probably after J. Corvus, and that it shows the queen at the age of thirty or over, when, according to all testimony, she had grown fat. Thus Glueck's guess will have to be treated with caution until more evidence, pro or con, is available. Other important early Flemish paintings in this collection are by D. Bouts, Petrus Christus, J. Provost, Joos van Cleve, Bernaert van Orley, Herry met de Bles and Pieter Brueghel the Elder. As to the most resplendent period of Flemish painting, the Seventeenth Century, two masterpieces previously in Britain have now wandered to Lugano: the portraits of the Archduke Albrecht (Earl of Strathmore), by Rubens, and of Jacques le Roy (Lord Brownlow), by Van Dyck. Adriaen Brouwer is represented by a number of pictures, the most striking being a *Landscape with Huts*.

The landscapes form the most prominent feature among the Dutch section. They include paintings by the rarest masters, which will stand comparison with the glories of the Mauritshuis and other collections in the Netherlands. Thus Koninck, one of the fathers of modern landscape painting, is represented by a fine *View of Gelderland*, Vermeer van Delft by a *View of Delft* of surprisingly high quality, Salomon and Jacob van Ruisdael by a whole series of landscapes, including the wonderful *View of Haarlem* previously in the collection of the Earl of Abingdon (No. ix). One of the two Rembrandts is the *Flat Landscape* previously in the collection of Lord Northbrook. Other landscape painters at Lugano include Hobbema, the elegant Jan van der Heyden, Avercamp, Berckheyde and Cuyp.

Rembrandt's moving portrait of an *Old Man* also previously belonged to the Earl of Northbrook. Among his contemporaries, none is more fully represented than Frans

No. XI.—*GIRL IN ANTIQUE COSTUME* : ASCRIBED TO VERMEER OF DELFT

Hals. The *Fisherman with the Violin*, exhibited at the Royal Academy of Arts in 1929, is now at Lugano, and so is the portrait of a family (possibly that of the artist himself) previously in the Morgan Collection (No. x). It is the largest of the few family portraits executed by this master. Its enormous size—the length is over three yards—is particularly conspicuous in this collection containing mostly works of medium and small dimensions. In spite of some vivid touches of red on the boots of the gentleman and on the headgear of his daughter, it is the quiet tones of grey, black and white which dominate the delicate colour-scheme of the composition. While centring on the couple of man and wife, it allows the eye to wander into the restful distances on the other side, where a town appears close to the horizon.

Among the later masters, Jan Steen is represented most prominently by his celebrated *Self-Portrait with a Fiddle*, again from the Northbrook Collection. The *Woman with Boy*, by de Hooch, comes from the Drummond Collection in Canada. Terborch's *Hunting Scene* is interesting by its size, which is unusually large for this artist. Though fine in detail, it is less happy in its general design than Terborch's works of smaller dimensions, such as the *Music Lesson* (previously de Gray Collins), also at Lugano. A delicate picture of *A Girl in Antique Costume* (No. xi), acquired from an unnamed private collection in the Netherlands, is attributed to Vermeer van Delft. Ostade and Metsu are well represented.

The choice of French pictures ranges from the Fifteenth Century to Mme Vigée-Lebrun. Two of the earlier ones once formed a triptych with the picture of *S. Clement and Donor* (Salting Bequest) at the National Gallery in London (No. 2,669, at the time of writing not yet replaced on view). Some authorities hold that they are from the hand of Simon Marmion, a French master very close to his Flemish contemporaries, praised as a *prince d'enluminure* in his own time. The compilers of the Gallery catalogue have rejected this attribution as 'unacceptable,' and have classified their picture as 'in the style of Simon Marmion.' But regardless of authorship, both the pictures at Lugano are striking by their bold characterization (No. xii).

The strength of the French section lies in the Eighteenth Century, earlier schools being represented well but scrappily. There are portraits by Corneille de Lyon and by the school of Clouet, a *Holy Family* by Poussin and a small group of *Children Making Music*, painted on copper by Antoine Le Nain (previously Lord Swansea Collection). Hardly any of the great masters of the Eighteenth Century are missing. Watteau, Pater, Lancret, Chardin, Boucher, Greuze are there, while perhaps the greatest surprise is offered by Fragonard: his charming portrait of *Mlle. Duthé* (previously owned by Mrs. John W. Simpson, New York). Among the minor masters Quilliard fascinates with his series of the *Four Seasons*. The two pictures by de Troy seem almost the epitome of the gallant age.

Spanish art can be appreciated in no gallery outside Spain itself, and the Thyssen Collection confirms this rule. All the most famous names are there—el Greco, Zurbaran, Velazquez, Murillo and Goya—but in spite of some pieces of excellence, they give but an inadequate conception of the qualities of Spanish painting. Greco's *Immaculate Conception* (formerly in the Nemes Collection, Budapest), however, is a masterpiece, and Goya's *Portrait of Ferdinand*

No. XII. *DONATRIX WITH ST. ELIZABETH OF HUNGARY* : ON PANEL : FOR MERLY PART OF A TRIPTYCH : IN THE MANNER OF SIMON MARMION

No. XIII.—*THE 'THYSSEN' MADONNA*: ALBRECHT DÜRER: WITH A PAINTING OF *LOT AND HIS DAUGHTERS* ON THE REVERSE OF THE PANEL.

VII of Spain takes the place of the *Portrait of Doña Basilia de Solera*, by which this master had previously been represented in the Rohoncz Collection. A *St. Agnes* by Zurbaran is a deeply religious picture.

Similarly to the art of Spain, that of Britain can hardly be studied outside the English-speaking countries. The Collection Thyssen-Bornemisza contains one portrait or two of the masters, such as Gainsborough, Reynolds, Romney, Raeburn and Lawrence, but with one or two exceptions they are under average. The British school of painting has not found on the Continent the appreciation accorded to it both at home and in America. Thus, even rich collectors such as the late Baron Thyssen-Bornemisza are unwilling to pay the prices for first-class works. The lamentable result is that the Continental public, unless it comes to England, is confirmed in its belief that British painting of the Eighteenth Century does not deserve a prominent place in the conspectus of art. Only a big exhibition of real masterpieces in some of the great cities of Western Europe could shatter this conviction. At a time when potential interest in British art is so high on the Continent, while many publicly-owned paintings cannot be exhibited in London owing to lack of space, one wonders whether such a scheme is beyond realization.

The German section culminates in the famous Holbein portrait of *Henry VIII* (formerly Earl Spencer, Althorp). This miniature-like work—it is only 10½ in. × 7½ in.—is one of the few fully authenticated portraits of that ruler by his own court painter. It was the first he ever painted of him, with the exception of that in the wall-painting which perished in the fire at Whitehall. The later ones may surpass this by their power of characterization, but certainly not in gem-like beauty of colour and design. Another masterpiece in the German section has linked the founder of the collection for ever with one of the greatest names in northern painting. The 'Thyssen' *Madonna* by Dürer (No. xiii) had been bought in 1932 in a London saleroom as a Giovanni Bellini, but after cleaning it emerged as a signed work by the Nuremberg artist. The majestic figure of the Madonna explains the earlier attribution to an Italian artist; the composition is reminiscent of Flemish painting. The reverse of the panel shows *Lot and His Daughters*, also by Dürer. Another prominent German picture at Lugano is the three-quarter-length *Female Portrait* by Albrecht Altdorfer, the first portrait of that painter that ever came to light, particularly interesting by the interplay of its colours against the romantic green background. Hardly less attractive is the half-figure of *A Lady* painted about 1480 by an unknown artist, variously ascribed to the schools of Suabia, South Germany and Styria. The series of prominent portraits is completed by that of *A Young Man*, probably the work of the Tyrolean master Michael Pacher.

Lucas Cranach the Elder is represented by a number of paintings from various periods; they include a fine *Diana Resting*, a subject which he painted several times. The *Evangelists' Altar* consisting of eight panels, a well-known work dated 1478, by an unknown master of the Upper Palatinate, has now also found a home at Lugano. Other important German primitives in this collection are Baldung Grien, Burgkmair, Wolf Huber, Breu, Amberger, Jean Polack and Ulrich Apt.

There is also a section of the Nineteenth Century, rather in the manner of an afterthought. It includes Corot, Courbet, Daubigny, also various German masters ranging from Feuerbach to Menzel, and the lively portrait of the painter Truebner by Leibl.

We may add an afterthought to this astonishing creation. The two stone lions flanking the entrance to the Thyssen-Bornemisza estate hold guard over a host of treasures, numbering about five hundred which had until recent years graced Rome and New York, London and Leningrad, Berlin and Budapest. Switzerland, that land of mountains and lakes (to say nothing of its food), has often been acclaimed as a paradise for the tourist, and it has now added to its attractions to a degree which can hardly be measured. Some of the finest achievements of painting are now gathered near Lugano. This town had once come to Switzerland by way of gift, as a reward for military prowess. A Duke of Milan, Massimiliano Sforza, gave Lugano, and other parts of Ticino, to the Confederates for their assistance in his efforts to regain his throne. Four centuries later, Switzerland was accorded the honour of housing the Thyssen-Bornemisza Collection at Lugano for precisely the opposite reason, for the Baron expected that the neutrality of her statesmen would protect him and his gallery from the war which, he feared, might be coming. He never saw the collection quite in its present form. He had ceased buying and exchanging when war broke out in 1939, and after the end of hostilities in Europe he began to reassemble his pictures in the 'Pinakothek' which he had in the meantime erected. He died in June 1947, shortly before the completion of final arrangements in the gallery.

MAZERS AND THEIR WOOD

By EDWARD H. PINTO

MAZERS are often described as being made from the speckled variety of maple known as bird's-eye. Some writers have said that '. . . the bole of the maple tree or the part where several branches meet was preferred by the turners as yielding the speckled grain known as bird's-eye.' This is incorrect, and is a confusion between 'bird's-eye' and 'burr.' I have examined a number of mazers and all are made from 'burr,' probably of the maple. It is burr, not bird's-eye, which is confined to a particular part of a tree, and the causes of burr and of bird's-eye markings are entirely different. Bird's-eye—by no means a rarity like burr—occurs commonly in maple, and is caused by the action of a fungus in the cambium layer, that part of the tree immediately under the bark, in which active growth occurs. Consequently, bird's-eye sometimes occurs throughout the greater part or whole of a tree.

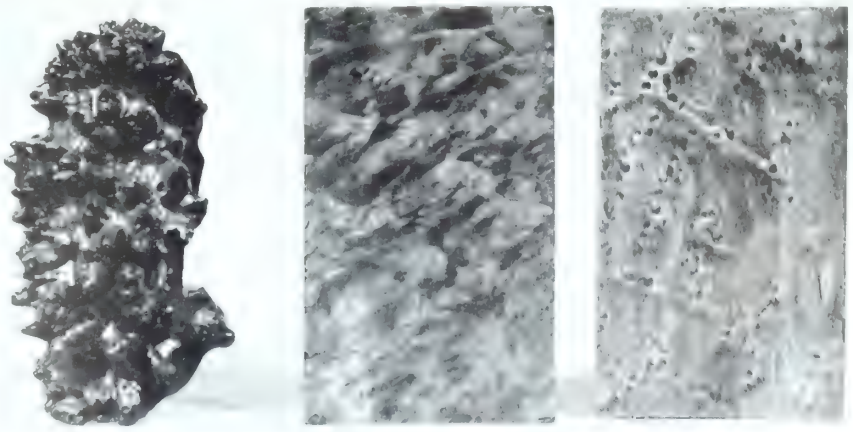
No. I. LEFT, TWO MODERN JAPANESE RICE BOWLS OF MAZER FORM TURNED FROM BURRY ROOTS RIGHT, (TOP) MODERN BOWL, OF BIRD'S-EYE MAPLE, (BELOW) WOODEN BOWL, OVAL THROUGH AGE

The shape of mazers is governed by the general shape of burrs, usually occurring near the butts or roots, and they were chosen from those parts because: (*a*) maple being a small tree in England, only the root would provide burr wood sufficiently large for ceremonial drinking-vessels; (*b*) burrs were the most stable part of the tree for turning and mounting; (*c*) they show beautiful markings, and (*d*) they were rare and worthy of mounting in precious metal.

Recently I have made a careful study of some extant mazers and have examined closely those in the British Museum, the Victoria and Albert Museum, St. Nicholas Hospital, Harbledown, the Worshipful Company of Vintners' and various other collections. All are made from burrs, burry butts or burry roots, with considerable variation in proportion of burr figure to that of root grain, but none is of bird's-eye. It is probable, but not certain, that all are of maple. Nothing but removal of slices of the burr for microscopic examination could settle this last point, and even then, owing to the curious structure of burrs and the ravages of age and discoloration through usage, such examination would not always be conclusive.

As a further check, I had made a bowl of bird's-eye maple, in general outline resembling a large mazer. The result is the interesting example of modern treen, top right, illustration No. i. Even allowing for difference between new and old, none of the grain or 'spot' markings bears the slightest resemblance to 'mazer' wood, although to introduce as much variety of bird's-eye as possible, the bowl has been built up in height by five one-inch layers of maple, glued together with synthetic resin adhesive.

By the Thirteenth Century (probably much earlier demand had arisen for ceremonial or community drinking-vessels of wood, and this set the turners a problem. Until about the Seventeenth Century, only home-grown hardwoods were available, and earlier turners had no suitable wood for making large drinking-vessels. Alternating wet and dry periods create severe stresses in a wooden bowl, due to its being wet inside and dry outside when in use, with periods of alternating dryness and wetness of both sides resulting from washing and drying after use.



No. II. LEFT, NATURAL BURR ; CENTRE, VENEER OF BURRY ROOT AS USED FOR THE BOWLS OF MAZERS ; RIGHT, VENEER OF BIRD'S-EYE MAPLE STAINED TO SAME COLOUR FOR COMPARISON

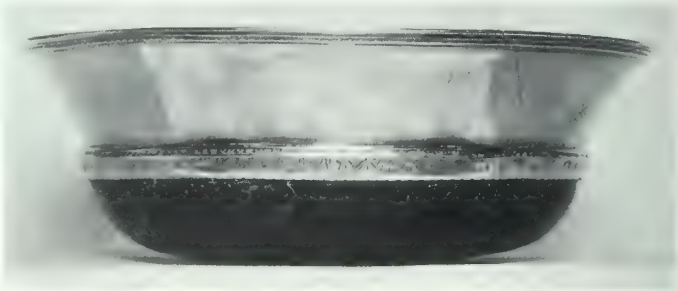
No. III. [illegible] EARLY XIX CENTURY PRESSED WOOD SNUFF-BOX (LEFT) EARLY XVIII CENTURY SNUFF-FLASK : BOTH OF BURRY ROOTS

Moreover, it has to be turned to a fine limit to serve its purpose elegantly and comfortably. No English hardwood trees which grow to large size, such as oak, elm, ash or beech, combine the qualities of freedom from warping and splits, sound heart, toughness, denseness of grain and consequent lack of undue porosity. When 'turned' with the grain running vertically, large vessels made from these woods, however well seasoned, would leak badly from the base. As wood has negligible longitudinal but fairly considerable width shrinkage, varying according to species and degree of seasoning before 'turning,' a bowl turned with the grain running horizontally gradually becomes oval, as has occurred with the old bowl, bottom right, No. i, which measures $8\frac{1}{4}$ in. in one direction and $7\frac{15}{16}$ in. in the other. This tendency to become oval would mar appearance, debar the use of silver mounts and seriously affect the fit of the lid commonly used on important drinking-vessels to prevent introduction of poison or stop contamination.

The unfortunate turners, therefore, were in a dilemma, and their thoughts naturally turned to maple, a wood known to be impermeable to liquids and one of the densest and sometimes most beautifully marked of our small but commonly growing hardwoods. It suited their purpose perfectly, except for size. Now maple is particularly prone to develop 'burrs' or 'burls,' which are wart-like excrescences on the trunk, formed by growth round a wound or dormant buds; clusters of these gradually form solid, shallow curved protuberances, often of considerable diameter, particularly where they occur on the 'butt'—that is, the junction of trunk and root. No. ii (left) shows a small burr in its natural state. Sometimes burrs are induced artificially by felling trees, the stumps of which then 'stool': that is, they emit new shoots or twigs, which are broken off and, when grown over, form burrs. Growth of burr wood is irregular, contorted, and embraces what are actually clusters of knots; burr differs entirely in structure from both normal long grain and cross section. It produces a very beautiful mottled figure and has always been prized, particularly for veneers. A slice of burry root veneer of the type often used for mazers is shown, central in No. ii, together with a bird's-eye maple veneer (right), stained to the same colour for comparison.

Because of their tangled, interwoven structure and lack of continuous straight grain in any direction, burrs, when hollowed out, have little movement and they proved the ideal wood for mazers, except for their shallowness, which was overcome in large and fine specimens by adding deep silver rims to increase depth.

Incidentally, as No. iii shows, the Scandinavians in the Eighteenth Century recognized burrs as most suitable for



No. V. XVI-CENTURY MAZER : FROM EPWORTH CHURCH : BRITISH MUSEUM

their circular snuff-flasks, as did the French in the early Nineteenth Century, when they constructed pressed circular snuff-boxes with tortoiseshell linings and tight-fitting lids. Later in the Nineteenth Century, when *bruyère* was introduced, again it was the burry roots which proved the best material for bowls of pipes, which are subjected to extreme changes of temperature and humidity. It is an interesting fact, and corroborative of how material has influenced form, that even in the present century the Japanese continue making their incredibly thin rice bowls of burry wood and in the same manner adopted by our thirteenth-century turners; the resultant bowl is actually a 'mazer,' as shown by the two examples left of No. i.

On the subject of mazer wood, it only remains to add that in Devonshire the black cherry is called a mazer tree, and that the Oxford Dictionary states: '*mazer*, excrescence on a tree, maple, drinking-cup, etc. 1. A hard wood (? properly maple) used as a material for drinking-cups. b. The tree yielding this (*rare*)—1547. 2. A bowl, drinking-cup, or goblet without a foot, originally made of "mazer" wood. Often applied to bowls entirely of metal, etc.'

I consider that the word 'mazer,' which appears to be derived from the old German word *masar*, meaning a spot or speck (the origin of 'measles'), and

No. IV. (LEFT) A COASTER MOUNTED WITH BAND AND 'PRINT' OF SHEFFIELD PLATE. THE FIGURE ON THE RIGHT IS A SIMPLE COASTER, UNMOUNTED, BUT CONTINUING THE PRINT TRADITION

maserle, the maple tree, originally meant the burry excrescence of a maple tree, but probably soon included other burry roots; next it changed to a drinking-vessel made from maple or other burr and finally, in its broadest sense, it described a certain shape of bowl, not necessarily of wood.

Mazers are the most important early drinking-vessels of which a fair number survives, and the larger ones seem to have been the most valued wooden bowls in use from at least as early as A.D. 1250 until about 1550 or 1600. Probably, however, wooden cups made from burrs were known many centuries earlier. The standing mazer form in silver was common in the Roman civilization, and although naturally no small Roman articles of wood have survived, we know from Pliny that rare and costly wood veneers were used, so doubtless the Romans realized the value of burrs for making bowls.

As well as being called *myrrhine* and *de murro*, mazers are

No. VI.—INTERIOR & PRINT OF THE EPWORTH MAZER : BRITISH MUSEUM

referred to in wills and inventories as *cuppa de mazer* or *mazeri*. It is interesting that inventories of monastic houses recorded the following figures at the dates quoted:

1328	Canterbury	182 mazers
1437	Battle	32 mazers
1446	Durham	49 mazers
1540	Waltham	15 mazers
1540	Westminster	40 mazers

Not all these would have been large mazers, holding half a gallon or more; the majority would have been small, individual bowls, for use by monks. These small mazers were probably the ones made from burrs formed at the part where several branches meet, and they were the plain ones, referred to as *murrae usuales*, as against the *murrae magnae et largae*. This division of mazers into two distinct classes accounts for the apparent contradiction in references in literature, when they are sometimes described as 'common' and at others as 'much prized.'

It is often alleged that true mazers are characterized by

No. VII.—A MAZER DATED 1530 : BY COURTESY OF THE BRITISH MUSEUM

five features: (i) the bowl, (ii) the band, (iii) the print, (iv) the foot, (v) the lid. I see no justification for believing this to be invariably the case. Doubtless many (probably the majority) of mazers were simple, shallow bowls of maple burr, without the fashionable mounts, prints, feet or lids. Bearing in mind how long ago they were made, it is not surprising that mostly elaborate ones have survived or that generally these only were considered worthy of mention in mediaeval inventories and wills.

Most mazers still extant are rimmed, and some are mounted on footbands of silver or silver-gilt. They have a circular medallion on the interior base, which was known in the Fourteenth and Fifteenth Centuries as the 'founce' or 'frounce,' and from the Fifteenth Century until the Reformation as the 'print.' Some authorities consider its insertion was to conceal the lathe mark, which was not obviated until the chuck was invented, whilst others assert that it was derived from the umbilical boss found in Greek *paterae* and early Egyptian bowls. Probably the print was simply a fashion, as it became again in quaichs and eighteenth-century coasters of the type illustrated, left, No. iv. It will be noted how the turner of the humble example on the right has perpetuated the fashionable print in the turnery of his all-wood specimen, which now meas-

No. VIII.—INTERIOR & PRINT OF THE ABOVE : COURTESY BRITISH MUSEUM

No. IX. GERMAN OCTAFOIL MAZER OF BURRY MAPLE: BRITISH MUSEUM

ures $5\frac{3}{8}$ in. in one direction but only $5\frac{1}{8}$ in. in the other, demonstrating again the inevitable ovalness which develops with age in a horizontal long-grain turning. Some surviving mazers, particularly later ones, are provided with two silver handles, affixed to straps connecting rims with bases.

The largest mazer now known is the Great Mazer at York, $12\frac{5}{8}$ in. in diameter but only $3\frac{1}{2}$ in. deep inside the bowl. Other famous specimens include the 'St. Bede's Bowl' at Durham and the 'Guy of Warwick Mazer' at Harbledown. The latter dates between 1307 and 1327.

Sixteenth-century mazers are usually deeper, being more heavily mounted than earlier ones. No. v illustrates a fine specimen, and No. vi its interior and print; this mazer, from Epworth Church, Lincolnshire, is a recent acquisition of the British Museum. It has silver mounts and a print, at one time enamelled, with engraved figures of St. John the Baptist and St. Andrew, the saint to whom the church is dedicated. The bowl, of maple root with an all-over small-burr marking, has a diameter of $6\frac{7}{8}$ in. and inside depth of $1\frac{1}{4}$ in. The silver mount increases its diameter to $8\frac{3}{4}$ in., its inside depth to $2\frac{3}{4}$ in. and outside height to 3 in. I consider that this bowl never had a foot. It has a slight rim under it, formed in order to give it a flat base. This rim only slightly exceeds $\frac{1}{16}$ in. in thickness and forms a circle $3\frac{3}{4}$ in. in diameter, and shows considerable signs of wear, and is the same colour as the remainder of the bowl. It is quite round on the edge and could have provided no fixing for the rivets of a mount. Moreover, it is recessed in the centre for the rivet of the print, and this recessing for rivet and washer would have been unnecessary if they were going inside a hollow foot. A smaller mazer, with a clearly defined foot, which dates from 1530, is shown in No. vii and its print in No. viii. This example, which measures $6\frac{1}{2}$ in. in diameter and $2\frac{3}{4}$ in. in over-all height, has a much narrower silver mount and a greater proportion of its total height in the burr.

In addition to mazer bowls with and without feet, some mounted on stems were made. Probably always rare, few have survived. They are known as standing mazers. It is believed that only three English specimens with original feet now exist. In Scotland, the standing mazer was the usual form, judging by existing survivals. An unusual and simple cup of standing mazer form and proportions is shown left of No. x. It is of an attractive, faded colour and has its bowl and foot turned from some burry root, closely resembling amboyna. The knop on the baluster stem (the reverse way up to that on all recorded standing mazers) gives a satisfying hand grip. It measures 6 in. across; its height is 7 in. and inside depth 2 in.

Even rarer than the mazer is a closely allied drinking-vessel, sometimes called a double mazer, of which few examples have survived. Its shape resembles a small cottage loaf, and it is usually made from maple burr.

A rare and elaborate form of German mazer, made about 1500, appears in No. ix. Its shape appears to have been dictated largely by the burr formation, which is exceptionally clearly defined and finely marked. It is in one piece, and the eight-foil edge encloses a circular bowl. At one side the burr extends outwards, forming a scallop-edged handle. The foot, rim and print are silver-gilt.

In the Seventeenth Century, true mazers seem to have died out, their place being taken by deeper bowls or cups, some with and some without stems and often with silver-mounted feet and rims. They were usually known as mazer cups, and mostly were of beech or pear. The transition between true mazers and these mazer cups is exemplified in a little known variety of seventeenth-century lignum vitae drinking-bowl, few of which have survived. An example is shown to the right of No. x. Deeper in proportion to diameter than true mazers and with walls unusually thin, these bowls retain the mazer foot and, contrary to usual European practice, in which the diameter exceeds the height, they are turned with the grain running vertically. They usually measure about $5\frac{1}{2}$ in. in diameter and 3 in. inside depth; most of them have warped badly. Probably they represent an early-seventeenth-century English essay in seasoning and 'turning' this then newly imported wood.

No. X. LEFT, CUP, OF STANDING MAZER FORM: BOWL AND FOOT OF BURRY ROOT: RIGHT, DRINKING-BOWL TURNED FROM LIGNUM VITAE: XVII CENT.

FRESH LIGHT ON SILHOUETTE

By JACK A. POLLAK

VERY little has been written which throws any new light on this interesting subject, since Mrs. Nevill Jackson's last book *Silhouette* was published in 1938. In order, therefore, to try to keep green the memory of the artists who were practising this profession from over one hundred and fifty to one hundred years ago, I propose to add such new information as is available, and to increase the number of known artists by over a dozen, from authenticated examples. I am greatly indebted to Mr. W. J. Perkins, the outstanding expert of the day, and Mr. A. J. Mayne, for their help in compiling this list and allowing me access to their collections.

Probably the most interesting discovery was one made by Mr. Perkins. Both in the *Wellesley Book* and in Desmond Coke's *Art of Silhouette*, there are illustrations of work attributed to H. P. Roberts. How this arose, I am not in a position to tell, but more than likely on the back of one of these examples this name appeared, and was taken as that of the artist, instead of that of the sitter. The work is most distinctive, with its painted-on-glass ornamented border and looped curtain painted on the yellowish silk backing. Now, however, an unbroken label has been found on one of these which undoubtedly proves it to have been the work of *Joliffe*, to whom Desmond Coke, in *Confessions of an Incurable Collector*, devotes pages 182 and 183. Whether Joliffe carried on his father's bookshop in 72 St. James's Street is not known, but his work is very early and the shop was certainly still in existence at John Joliffe's in the 1790's, or over thirty years later. (No. i.)

No. I. SILHOUETTE BY JOLIFFE OF ST. JAMES'S ST

I. Patey, another early worker (about 1780) did fine work on plaster, dense black, with a rather curious technique in the cravat execution; small lines—giving the right effect until looked at through a magnifying-glass. His label, in an oval of small leaves, is written in copper-plate and runs: 'Likenefses in miniature profile taken by I. Patey, London, and reduced on a method Intirely new and finished in ye neatest manner.—N.B. He keeps ye original shades and can supply those he has once taken with any number of copies.' (No. ii.)

Another find was a label of *Robert Friend*, of Tunbridge Wells, who did such fine work as is shown on Plate 93 of *Silhouette*. The label, which reads: 'Taken by R. Friend, Tunbridge Wells at 8/6d. each, frame and glafs included,' now definitely proves this artist to have been, not an amateur as was thought, but a professional, and worthy to rank with the best.

H. Gibbs. This silhouettist, who had the unusual Christian name of Hintor, seems to have been fairly prolific in his output. His work is usually done on convex glass, backed with wax, and he used a variety of small labels, besides the ones mentioned by Mrs. Nevill Jackson. I have in my collection, on the back of a lady and gentleman, 'Mr. Gibbs, Profilist,' and on the back of a small boy (who looks like a chorister with his little lace-ruff collar), 'By H. Gibbs, Beds. Militia.' Considering that Gibbs was in H.M. Bedfordshire or 42nd Regiment of Militia from January 1793 until it was disbanded on February 1st, 1815 (after receiving the two guineas bounty for extended service under terms of Act 51, George III, in 1811), it is rather curious that he should not have left us more of a legacy of military profiles. Perhaps it was con-

No. II. AN EARLY SILHOUETTE ON PLASTER BY I. PATEY

No. III. BY ROSENBERG: ON ORANGE-RED BACKGROUND

sidered *infra dig.* for the officers to sit to a drummer, or even a corporal, which he became in 1798, and his companions could probably not afford such a luxury in any case. He was, however, patronized by Royalty, Queen Charlotte's profile being in the Windsor Castle collection.

Rosenberg, court silhouettist for over half a century, usually worked on flat glass, backed with pink paper (now bleached white) and framed in neat brass squares. Occasionally he also painted on convex glass, backed with plaster. Recently I have come into possession of a rare and very fine example of his work (No. iii) in a large oval pearwood frame, with convex glass gilded in the best Beetham manner. The profile itself is painted on the glass and backed with an orangy-red composition, which goes a long way to explain what Rosenberg meant when he put on his labels the rather cryptic allusion to 'in imitation of stone.'

That charming and very early silhouettist, *Mrs. Lane Kelfe*, is so far recorded only in Bath and, later on, London. An extremely early example (before 1780) lately acquired by me, bears a label, probably of her second years' working as a professional, which runs:

Striking LIKENESSES in PROFILES
Taken to the greateſt Exactneſs,
By Mrs. L. KELFE,
At No. (?) BUGLE STREET, SOUTHAMPTON,
Price 2s. 6d. each————*The Time of Sitting one Minute*

Mrs. KELFE finiſhes her PROFILES on a new and improved Method, far Superior to any that have yet been offered to the Public. Specimens may be Seen at her Apartments, which have had the Approbation of Several of the Nobility and Gentry who have honoured her with their Sitting. Gentlemen and Ladies may have their Likeneſſes in Miniature, to wear in their Watches, imitating a ſmall Mezzotinto, drawn in Indian Ink, at Five Shillings each. Profiles in Colours, with Frame and Glaſs, Half-a-Guinea, a larger Size, with an elegant Burn.ſ. ed gilt frame, and glaſs, Sixteen Shillings only.

Mrs. KELFE reſpectfully begs Leave to return her moſt grateful Acknowledgments to the Ladies and Gentlemen reſiding at Southampton, for the great Encouragement ſhe received in the Courſe of the laſt seaſon, and humbly hopes for their Favour and Protection during the preſent. Thoſe who pleaſe to honour her with their Commands, may depend on her utmoſt Endeavours to give ſuch satisfaction as to merit future Favours.

N.B. Large Shades or Pictures accurately copied, and the Likeneſſes critically preſerved.

(Southampton. Printed by T. Ford.

Another unusual profile is that of a soldier of the 90th Regiment of Infantry, in colour, signed and dated '*W. J. Phelps, 1796.*' This artist did most attractive work, in both black and colour, but his labels on the buff paper which he was wont to use are his most recognizable features, and this is the only example I have seen signed in this way.

It is an extraordinary thing that there are so few examples extant of the work of some of these artists—*Berry* and *Patey* in particular—as they showed exceptional talent and both were London artists. The former must have worked in the latest part of the Eighteenth Century and his style is very interesting. He painted on glass in black and brownish-black wash, and added the fine details by scratching through the paint with a needle; this method of finishing was used by other artists, but seldom to such an extent. His label consists of an elaborately engraved vignette, depicting *Hope* dressed in Neo-classical drapery, leaning against an oval cartouche bearing the inscription 'Miniature PROFILES Neatly taken by I. BERRY, from LONDON, N.B. Profiles put in Lockets, Bracelets etc.' Behind her is an anchor, and in the background is a sinking ship in a stormy sea, at which she is pointing.

Recently a pair of single-figure compositions have turned up, painted by that rarest and most artistic of drawing masters, *Torond*. Of this pair, that of the gentleman only has stencilled, very faintly, below the base-line of the silhouette, 'TOROND, 18 WELLS STREET, LONDON.'

I am now probably going to start a hornet's nest! Everyone who knows anything about silhouettes will recognize those beautiful 'red' profiles, painted on glass by '*W.* SPORNBERG,' and usually signed. Not so many, however, may know another style of his work which is also attributed to him. This is the more conventional technique of painting in black on glass decorated above the head with a heavy looped and tasselled curtain, such as is illustrated on Plate xxvii in *One hundred silhouette portraits from the collection of Francis Wellesley*. The companion of this example is in my possession, and on the back is written, in an old-styled hand and apparently contemporary ink, '*F.* SPORNBERG fecit, 2 Lillyput Ally, North Parade, Bath.'

In view of the very great dissimilarity in technique, and these two different initials, I am bound to conclude, as I always suspected, that there were two Spornbergs, probably brothers, working at the same address, and not one as previously accepted.

In conclusion, I hope that this article will create sufficient interest to encourage collectors to re-examine their specimens, where they may possibly find labels or signatures of other unrecorded profilists.

The following is a list of artists not hitherto catalogued:

Barbauld, Mrs.	A signed example was in the collection of the late Francis Wellesley, since dispersed.
Berry, L.	Painted on glass, late Eighteenth Century, with London-engraved labels.
Dighton, M.	Cheltenham. Painted full-length on card about 1830.
Fergusson, J.	Fine signed obituary silhouette of a child in elaborate border.
Francis.	Signature under bust-line of a cut and bronzed pair, about 1835.
Frost, M. N. (1831)	Man painted on card, good work, signed and dated under bust-line.
Lenner, Oscar (1813)	Signature on back of a pair of ladies, painted on glass with green silk backing.
London, T. (About 1810)	Painted on ivory. His label runs '26 Cross. Worcester.'
Maginn, J. I. (1849)	Stencil on back of a pair of young boys, cut and slightly bronzed, three-quarter-length, yet (in spite of this enormity) quite charming.
Marsingall, S. (1823)	Worked on card in black with gum heightening.
Pye, John	Painted and engraved on glass and mirrors between 1775 and 1800.
Stubbs, M. (1810)	Painted on card. (Example in the collection of the late Morgan May, Esq.)
Tunmer, E. F. (1800)	Label '16, High Street, Colchester.' (Example in the collection of the late Morgan May, Esq.)
Woods, M. (1795)	Painted on card. (Example in the collection of the late Morgan May, Esq.)
Wragg, Mrs. (1822)	An example is in the National Portrait Gallery.

MIERS' SILHOUETTE OF ELIZABETH FRY AND OTHERS OF THE GURNEYS OF EARLHAM

By MRS. DENIS HICKMAN

ANY collector can appreciate the thrill of finding quite unexpectedly three choice examples of his especial foible; such has been my good fortune, for not long ago a friend, hearing that I was a collector of silhouettes, sent me three profiles by John Miers (1758–1821) which constitute an interesting discovery. These beautiful silhouettes (see Nos. i, ii and iii) are painted with great delicacy in black and grey on ovals of plaster ($2\frac{1}{2}$ in. $3\frac{1}{2}$ in.), and are in their original pearwood frames, backed by Miers' trade labels of 111, the Strand. They are profiles of Elizabeth Fry (1780–1845), Quaker heroine, prison reformer and one of the most noble women in English history, and her sisters Catherine and Rachel Gurney of Earlham. Alas! so little valued were these silhouettes by the elderly relative from whom my friend procured them, that I am told there were once seven—four have just 'disappeared.'

No. I.—MRS. ELIZABETH GURNEY (FRY): SILHOUETTE BY JOHN MIERS: PERMISSION OF MRS. REX AITKENS

John Gurney, of Earlham near Norwich, came of a well-known Quaker family, but he was not a 'Plain Quaker,' and his children, seven daughters and five sons, grew up in an atmosphere of ease and enjoyment and did not wear the simple garments usual among strict Quakers. It was not until 1799 that Elizabeth, influenced by William Savery, a travelling American preacher, replaced her fashionable gowns with those made in plain Quaker styles and adopted the simple white lawn cap, to which she remained faithful for the rest of her life.

This newly-found silhouette of Elizabeth Fry is particularly interesting, because all portraits reproduced in her biographies show her wearing a Quaker cap. Here, however, we see her as a young girl of seventeen or eighteen, her hair worn in curls and ringlets. It was probably taken by John Miers two years prior to her marriage with Joseph Fry and during a visit to London in 1798.

That winter, under the guidance of her fashionable relatives, she went to balls, routs and theatres and enjoyed all the fun and fashion of the day.

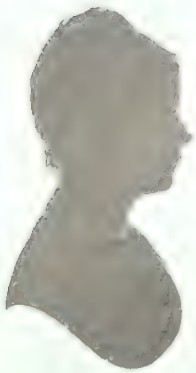
She appreciated the new clothes bought for this visit and recorded in her journal, 'I looked quite pretty, for me,' but she was not so pleased with her hair when it was dressed fashionably in a Grecian mop of curls and tied with ribbons (just as we see her in No. i). 'My hair was dressed and I looked like a monkey,' she wrote.

One of her close friends, Amelia Alderson, was about to become the second wife of John Opie the painter, who at that time, although somewhat of a rough diamond, was enjoying a considerable social success in London. Mrs. Siddons said of Opie: 'When I am with him, I am always sure to hear something which I cannot forget, or at least which ought never to be forgotten.'

Elizabeth was taken by Amelia to call on the great actress. Perhaps she was shown her lovely profile by Miers—for Mrs. Siddons had sat to that artist earlier—and resolved to visit the same profilist. Miers was quite the fashion just then, and for many years to come. His silhouette portrait of George III had been reproduced on porcelain made at Worcester and Bristol; it was even (most unusual in those

No. II.—RACHEL GURNEY (1778–1827): SILHOUETTE BY JOHN MIERS: PERMISSION OF MRS. REX AITKENS

No. III.—CATHERINE GURNEY (1776–1850): SILHOUETTE BY JOHN MIERS: PERMISSION OF MRS. REX AITKENS



No. IV.—ELIZABETH GURNEY (FRY): SILHOUETTE BY MIERS

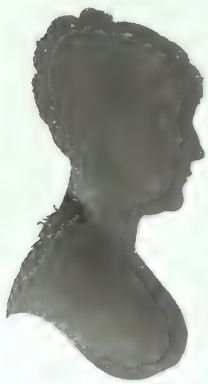
days) considered quite respectable for a lady to go for a sitting at his studio unattended, at least if one can believe the testimony of 'Clarinda' (Mrs. McLehose), who had her profile taken by Miers for a gift to Robert Burns, and wrote to that poet: 'I shall go to Miers alone, 'tis quite the thing I hear.'

Catherine Gurney (1776–1850) (No. iii), the eldest daughter of John Gurney of Earlham, was a woman of rare character. At the age of seventeen, when her mother died, she found herself in charge of her eleven younger brothers and sisters. 'Here then we were left,' she wrote long afterwards, 'I not yet seventeen, at the head, wholly ignorant of common life, from the retirement in which we had been educated, quite unprepared for filling an important station. Still my father placed me nominally at the head of the family—a continual weight and pain which wore down my spirits. I never had again the joy and glee of youth.' But she was dearly loved by her brothers and sisters, and most nobly did she fulfil her trust.

The beauty of the family was Rachel (1778–1827) (No. ii). She never married, owing to an unhappy love-affair. Her father dismissed her suitor Henry Enfield because he was a Unitarian. The effect on Rachel was so serious that he relented—but too late, for the rejected swain had contracted a hasty marriage.

It is interesting to compare the profile of Elizabeth (No. i) with a silhouette portrait reproduced in *The Gurneys of Earlham*, by Augustus Hare (George Allen, 1898), (see No. iv). Here Elizabeth has her hair worn under a Quaker cap. This was taken probably during her visit to London in 1799.

She wrote that year in her journal, apropos of her attendance at a party given by her cousins the Hoares: 'After much uncertainty I felt it most easy to appear like a Quaker and wear my cap, which I did.' Always after this date she wore her hair covered with a white lawn cap.



No. V.—HANNAH GURNEY SILHOUETTE BY JOHN MIERS

She did not take this step without great soul-searchings. She enjoyed dancing and parties, and knew that a person who had adopted Quaker dress would not be invited to such frivolities; at the same time her conscience told her to concentrate on the simplification of life.

Three other silhouette portraits, also in my opinion from originals by John Miers, are reproduced in *The Gurneys of Earlham*. These are profiles of Richenda (1782–1852), Hannah (1783–1872), and Priscilla (1775–1821) (see Nos. vii, v and vi). From the mode of hairdressing, one may assume that these profiles were taken *circa* 1800. Richenda married the Rev. Francis Cunningham in 1816, Hannah became the wife of Sir Thomas Fowell Buxton in 1807 and Priscilla died unmarried in 1821.

Elizabeth Fry did not begin her great work of prison reform for many years after her marriage. Eight of her eleven children were already born when she paid her first visit to Newgate in 1813.

No. VI.—OF PRISCILLA GURNEY SILHOUETTE BY JOHN MIERS

I have been able to show seven profiles by Miers of the daughters of John Gurney of Earlham. It would be interesting to know if the originals from which Nos. iv, v, vi and vii were taken are still in existence; it would also be interesting if a profile of the remaining daughter, Louisa (1774–1836), who married her cousin Samuel Hoare, could be found.

John Miers was undoubtedly master of the art of silhouette. Fine profiles by this artist, painted with great skill and delicacy on plaster, ivory or card, are eagerly sought by collectors to-day. He was a prolific worker, and many beautiful silhouettes bearing his trade labels may be seen in our art galleries or museums.

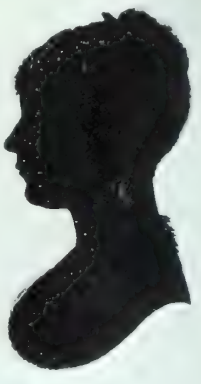
Miers was a Leeds man, the son of an heraldic coach-painter. Perhaps one should stress that carriage-painters in those days were skilled artists, it was not a question of just giving the conveyance several good coats of paint.

In the Eighteenth Century, coaches and sedans were veritable picture galleries, the panels painted with all sorts of subjects. John Baptiste Cipriani, R.A., was a carriage-painter; also Robert Dalton, keeper of the pictures to George III, and Ralph Kirby, drawing-master to George IV. We may assume, then, that John Miers inherited his skill and acquired his early training from his coach-painting parent.

The profilist opened his own business at Leeds in 1781. He sold artists' colours and gradually acquired celebrity as an outstanding exponent of the then fashionable art of shadow portraiture. In 1788 Miers moved to London, where he remained in practice for the rest of his life.

Early in the Nineteenth Century Miers adopted the fashionable method of painting hairwork and details of dress with gold. Since a shadow can have no contours, this deflection from the classic simplicity of his earlier work is to be regretted. Nevertheless, much of his gilded work is charming, surpassing anything done by his contemporaries.

NOTE.—Nos. iv, v, vi and vii are reproduced from *The Gurneys of Earlham*, by Augustus Hare, with the permission of the publishers.



No. VII.—OF RICHENDA GURNEY SILHOUETTE BY JOHN MIERS

HARLEQUIN AND COLUMBINE : BY ANTOINE WATTEAU : THE ORIGINAL PAINTING IS IN THE WALLACE COLLECTION : FROM THE FABER GALLERY *WATTEAU* (SEE PAGE 59)

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

THE FRENCH LIBRARY OF CORTLANDT FIELD BISHOP

THE French library of the late Cortlandt Field Bishop, which was sold for $305,700 on December 7th and 8th at the Kende Galleries in New York, was brought together over a long period by a discriminating collector whose French and English engravings, early printed books, French and English literature, as well as works of art, came to the auction room shortly after his death in 1935. The second highest price of the sale was $23,500, given for Tasso's *Jerusalem Delivered* of 1771, with a complete set of sixty-eight original drawings by Gravelot in pen-and-ink and sepia wash. This work, which was sold with the library of Lord Carnarvon in 1893, is one of the rare instances in which the original illustrations were bound with the work at the time of publication, and the copy was especially printed with blank spaces to receive the drawings.

A first issue of the plays of Molière, 1734, which sold for $20,250, was unique in containing five original sanguine drawings by Boucher for characters in the plays, which were the originals from which Joullain, Cars and others engraved the illustrations.

Beginning with one of the earliest gilt-tooled bindings known, an example of Neapolitan work in geometric style as done for the kings of Aragon in the middle of the Fifteenth Century and seen here on a manuscript of Aretino's commentaries on the First Punic War, the collection contained a great series of royal French bindings beginning with François I and continuing through the reign of Louis XVI. It also included a large group of Maioli, 'Canevari' and Grolier bindings, and examples of such craftsmen as Nicholas Eve and his *atelier* in the Sixteenth Century, and, from the same period, of the unknown artisan who is known as the 'Grand Doreur' of the period of Henri II; also the work of Louis Bloc and Bauzonnet-Trautz as representing the full development of the Renaissance style. From the Seventeenth Century there was the work of the celebrated Roger Payne, of Florimond Badier, Chambolle-Duru and Le Gascon; and from the Eighteenth, Padeloup, represented by a dozen examples, Dérome, Monnier, Dubuisson and Bradel. Over twenty items in the Bishop Collection came from the library of Edouard Rahir, and among the names of former owners in the Eighteenth and Nineteenth Centuries were Madame de Pompadour, William Beckford, J. P. Larcher, Viscount Hill, L. de Montgermont, Lord Ashburnham, Felix Solar and Lord Gosford, all possessors of famed libraries.

The highest price in the sale was $24,000, given for a Basle *Aesop* of 1501, a Maioli item which is illustrated here. It comes from the press of Jacob of Pforzheim and contains two very different sets of illustrations, the earlier being of the Ulm edition printed by Zainer about 1477 and the later comparable to the Strasbourg illustrations of about 1500. The binding, in brown calf, is considered one of the finest examples of Renaissance work known, showing a rich but austere pattern of curved and rectilinear strapwork in gilt bands, with azured gilt leaves springing from scrolling tendrils and displaying the legend of ownership, *Tho Maioli et Amicorum*, for Thomas Mahieu who was adviser to Catherine de' Medici, 1549–60.

Jean Grolier's copy of the first edition of Castiglione's *Cortegiano* (sold for $4,100) was among three Grolier items, a second being a binding with plaquettes on a commentary on Aristotle (1504) by Joannes Grammaticus, which is of the earliest known Grolier type. The third was the Hill-Brenot-Montgermont-Rahir copy of Justinianus, *De Originis Urbis Venetiarum*, 1534, which realized $8,500 and is one of the most important subjects associated with the great bibliophile who was treasurer of the Duchy of Milan. It bears his autograph motto signature on the last page of the text.

A fine 'Canevari' binding, for which $1,100 was given, was seen in a copy of Livy's history of Rome published in 1543, bound in Italian dark brown morocco with geometrical interlaced border enclosing medallions of Apollo and Pegasus. The identity of this bibliophile has never been definitely established, but he was long thought to be Dimitrio Canevari, physician to Urban VII, although this has never been proved, nor is his identification as Pier Luigi Farnese (1503–47) established.

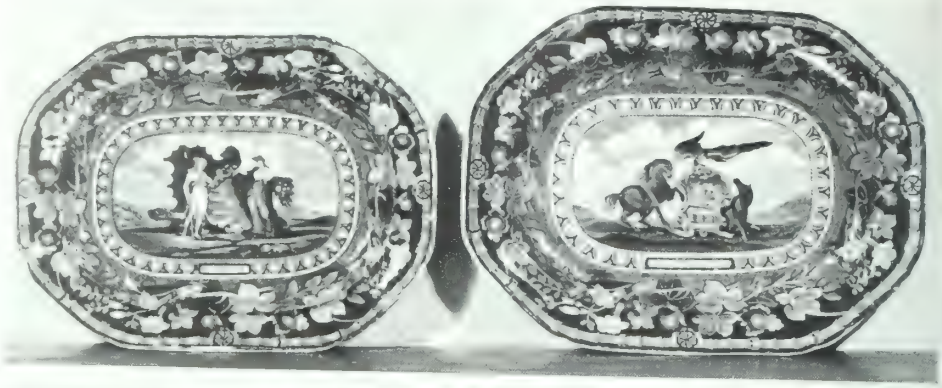
AESOP'S FABLES : BASLE, 1501, IN A MAIOLI BINDING : THE CORTLANDT F. BISHOP LIBRARY : SOLD AT THE KENDE GALLERIES LAST DECEMBER

One of the great Renaissance enamelled bindings of the collection was seen in a copy of Pliny's *Historia Mundi* of 1545 (sold for $8,750), with an exceptionally rich design of interlacing bands in white, ochre, olive and emerald surrounding a central star enclosing the name of the original owner. This was Louis de Sainte Maure, Marquis de Nesle and Comte de Joigny, who died in 1572 and is known to have been influenced by Grolier in the forming of his library.

A royal binding of great interest and one of the greater items of the collection was a copy of Xenophon's *La Cyropedie*, Lyons, 1555, bound for Catherine de' Medici and showing her arms as Dowager Queen of France.

An especially rich binding by A. M. Padeloup was an *Office de la Semaine Sainte* which he executed for the Regent, Philippe II, duc d'Orleans, in 1716. This, which realized $2,000, illustrates the mosaic binding in its later form, with the stylized leaves dominating the design in a much freer treatment than is seen in their modest introduction with formal strapwork of the preceding century. Padeloup's own development is represented in his use about thirty years later

rich dentelle border of foliage and arabesques on his signed binding of the handsomest known fête book of the Eighteenth Century. This was made for Louis XV to contain the plates illustrating scenes of the festivities held in 1745 at Strasbourg in celebration of his return to health, when a fête designed and directed by J. Weiss was held.



L. STAFFORDSHIRE BLUE-AND-WHITE PLATTER WITH THE ARMS OF NEW JERSEY. R. STAFFORDSHIRE PLATTER (DARK BLUE COLOUR) WITH THE ARMS OF PENNSYLVANIA. COURTESY D. M. & P. MANHEIM

ANGLO-AMERICAN STAFFORDSHIRE

THE collecting of early-nineteenth-century blue-and-white Anglo-American historical ware from the Woods, Stevensons and other Staffordshire potters continues to interest a large number of American collectors, and the market here seldom turns up a desirable item in town views or the *Arms of the States* series that does not find an eager purchaser. In England, although the original source, there is little to be discovered in ware which was made solely for export, but occasionally a real find turns up there even at the present time. This was the case recently when two extremely handsome platters of the *Arms of the States* series, one being the most desirable item in this group, the *Arms of Pennsylvania*, and the other the second in rarity, *Arms of New Jersey*, were acquired in England by D. M. & P. Manheim and sent over to their New York gallery. Both were put on exhibition early last July and were immediately taken by private collectors.

Examples of the *Arms of the States* series bring the highest prices of all historical Staffordshire, and the *Arms of Pennsylvania*, being the rarest, commands the highest of all. Only about half a dozen examples are known, and auction-room prices have ranged from sixteen hundred to twenty-four hundred dollars. The platter illustrated has the very rich tone of deep blue of early type which is particularly prized. The design shows the State arms as on the seal adopted in 1809, sheaves of wheat, a ship and a plough, with supporters, horses rampant. Two of these motifs, the wheat and ship, were taken from the old city seal of Philadelphia of 1701, and to it was added a further emblem of the industries of the State, the plough. Most of the State arms were designed in a similar way, to indicate their leading industries.

The *Arms of the States* set was the production of a potter who is known almost exclusively for this one pattern, although Mrs. Larsen tells us in her definitive *Anglo-American Historical Pottery* that he usec a *Tomb of Franklin* design also. The impressed mark, *T. Mayer Stoke Staffordshire*, is that of Thomas Mayer of the Cliff Bank Works, Stoke, known as the manufacturer of a superior grade of china. Shaw lists him at Stoke in 1829. With John and Joshua Mayer he also purchased the Dale Hall Works at Burslem from Stubbs, but he was director at Stoke.

The design of the *Arms of the States* platters shows a wide border composed of a trumpet vine pattern which sometimes encloses an eagle. On the inner border, below, the name of the State is enclosed. The *New Jersey* platter, illustrated, shows the coat-of-arms as adopted in 1776, with figures of *Ceres* and *Liberty*, three ploughs, and crest, a horse's head.

The *Arms* design is found on platters, pitchers, dinner plates and soup plates, and the source, writes Mrs. Larsen, is a copy of the Declaration of Independence published in Philadelphia in 1818 to which the arms of the thirteen original States were appended. It is assumed that Mayer's series included all thirteen, although no example of the *Arms of New Hampshire* has ever been found. This is the prize which collectors of historical Staffordshire still hope to discover.

ST. JOHN : ENGLISH, POLYCHROMED STONE : 2ND HALF XIII CENTURY : H. 4 FT. 8 IN. : TOLEDO MUSEUM OF ART

A GOTHIC *ST. JOHN* FOR TOLEDO MUSEUM

THE Toledo Museum of Art has made notable purchases of European art in the last few years and two subjects which have been acquired in the past year will be of particular interest to English readers. One is the well-known Ravenscroft blue vase which is illustrated in colour in *The Connoisseur Year Book and Diary, 1949*, and the other is the very handsome large stone sculpture, *St. John*, illustrated here. A marked linear grace, which is almost that of calligraphic art interpreted with the chisel, distinguishes a figure of unknown origin which recent study is inclined to assign to the Westminster school. Its strong affinity with certain work at Rheims is undoubted, but its general character brings it within the purlieu of Westminster sculpture, where a certain French character is not surprising in view of the admiration of Henry VII for French art. The treatment of the drapery agrees with English work of the period and it seems possible that characteristics, or mannerisms, which have been considered local, may actually have had wider expression, by that intermingling of influence through workmen passing

from one great building centre to another in the Twelfth and Thirteenth Centuries. It is probable that as the Wilton Diptych can now be claimed as English, such sculptures which a first examination might consider French will be found to be undoubtedly English as well.

The figure is almost in the full round, is nearly five feet high, and is carved in stone which retains some of the original polychromy in the border of the draperies, the gilt of the bookbinding and red edges of the leaves. Being in high relief but not in the full round and showing an iron attachment in the back, a position in a niche is indicated, probably under a canopy, which would explain its favourable state of preservation through shelter from the weather.

The history of this *St. John* is obscure, but it is known to have turned up in England some twenty or more years ago.

ACQUISITIONS AT THE ALBRIGHT GALLERY

THE Albright Art Gallery of Buffalo has made a number of recent additions to its collections which are worthy of special note. The most recent are two sixteenth-century life-size Spanish sculptures in marble of the Duke and Duchess of Maqueda attributed to Pompeo Leoni, court sculptor to Philip II. Originally they were in the church of San Juan Bautista in Maqueda in the province of Toledo, and when that church was demolished they were removed to Santa Maris los Alcazares, also in Maqueda. Toward the end of the last century they were taken to Paris and have remained there until recently brought to America. The sculptures were without doubt intended for a tomb, the subjects being shown kneeling in an attitude of devotion. Juan de Cardenas, Duke of Maqueda, Knight of Malta, is shown in armour, and his wife, Juana de Ludena, is in court dress of checkered velvet. The treatment is related to Pompeo Leoni's family groups of the Emperor Charles V and Philip II in the Escorial, Madrid.

Pompeo Leoni (1553–1608), son of Leone Leoni, court sculptor to Charles V, was, like his father, devoted to a kind of realism at once vigorous and formal which was naturally in accord with Spanish taste, and when he went as a young man to Spain in 1556 he found ready patronage. He remained in Spain, except for one trip to Italy, the remainder of his life. A figure of a kneeling knight by Pompeo Leoni entered the collection of the Museum of Fine Arts in Boston a few years ago, and is the only other work by him in an American collection.

The sculpture collections of the Albright Gallery were enriched last year with an important Italian Gothic group, the *Virgin, St. John* and *Mary Magdalene* from an *Entombment*, which was formerly in the collection of Gertrude Vanderbilt Whitney. The terra-cotta figures show traces of the original gilding and polychromy. This North Italian group of about 1490–1500 is thought to have come from an *Entombment* in Padua or Ferrara, where such terra-cottas are still in existence. In style they show strong French influence, in contrast to that of the Low Countries which is also found in North Italian sculpture of the period.

A life-size portrait of Anna Colonna Barberini, 1601–58, in gilt bronze and black marble, by an unknown seventeenth-century Italian, was an outstanding acquisition to the Albright collection within the last few years. The figure is shown at half-length and was originally erected as a memorial by her son and placed in the church of Santa Maria Regina Coeli in Rome, standing on the Epistle side of the high altar. It is known to have been in the church by 1674, as it is described by Titi in his *Studio di Pittura, Scultura* . . . (1674), and even after the Government closed the church in 1870 it was in place until some time after 1877, when it was removed to the Barberini Palace. It remained there until purchased by the American dealer from whom the Gallery acquired it.

Anna Colonna was the daughter of Filippo Colonna, grand constable of Naples, and in 1627 became the wife of Taddeo Barberini, Prefect of Rome and nephew of Urban VIII, who officiated at the wedding ceremony. The couple experienced a period of prosperity with their families, as well as exile and defeat. After the death of her husband in exile in 1647, Anna Barberini lived in the Carmelite convent of Santa Maria Regina Coeli, which they had planned before leaving Rome. The Albright's sculpture, portraying a woman of great energy and courage who played her rôle in public affairs, is an important representative work of its period, although by an unknown sculptor.

In the field of Italian painting the Gallery has made an unusual acquisition in a scene of an Italian fête in the Eighteenth Century, *Festival at Montenero*, by Giovanni Paolo Pannini, 1691–*c.* 1765, who is much better known as a painter of architectural subjects of a more formal kind. It shows a fête outside the church of Montenero with a view of Leghorn in the distance, and, in the foreground, an assemblage of people from all walks of life, from the richly dressed aristocrat to peasants and pedlars.

Such scenes from everyday life were not unknown in the work of Pannini, as he also painted a view of the Piazza Navona in Rome at the time of a flood in 1756, when the Tiber overflowed its banks, and caused the street traffic of coaches and pedestrians to proceed cautiously in a congested line around the edge of the great square. He also painted in 1729 a series of subjects showing the French celebrations in Rome on the occasion of the birth of the Dauphin. These were commissioned by the Cardinal de Polignac, who had placed Pannini in charge of the celebrations. One of these paintings, now in the Louvre, depicts a concert given at the French Embassy in Rome commemorating the same event.

FESTIVAL AT MONTENERO, BY GIOVANNI PAOLO PANNINI, 1691–*c.* 1765 — ALBRIGHT GALLERY

ADORATION OF THE MAGI : BY HIERONYMUS BOSCH (*C.* 1450-1516) : JOHN G. JOHNSON ART COLLECTION, PHILADELPHIA : FROM *GREAT PAINTINGS IN AMERICA*

PAINTING COLLECTIONS IN AMERICA

AFTER a period of intense activity in the acquisition by American collectors of works of art from Europe since 1900, a review of what has been accomplished has for some time been needed. Such a book as *Great Paintings in America*, by Fiske Kimball and Lionello Venturi (recently published by Coward-McCann, New York), answers a need of the wider public and will be of value to the student of art collecting as well. One hundred and one colour-plates of large size and excellent quality illustrate paintings by seventy-nine masters from twenty-six collections, chiefly public, and form a critical evaluation of a half-century of collecting. Most of the subjects chosen came to America in the present century, for although the Jarves Collection at Yale, which is represented by Pollaiuolo's *Rape of Dejanira*, was formed in mid-Nineteenth Century, most of the paintings have come to America since 1900, and, with the exception of examples in the Gardner, Widener, Johnson and Frick Collections, they have come here since the end of the First World War. John G. Johnson of Philadelphia was assembling his remarkable group of paintings soon after the turn of the century, and it was left to the public in 1917. The Isabella Stewart Gardner Collection of Boston was founded in 1900. P. A. B. Widener of Philadelphia was collecting in the early years of the present century, and Henry Clay Frick was acquiring a notable group of masterpieces between 1910 and 1919. Rather fewer than twenty of the paintings chosen come from these sources, and it is significant that such outstanding works were bought at that time as the Johnson Collection's *Christ on the Cross with the Virgin and St. John* by Van der Weyden, and Van Eyck's *St. Francis Receiving the Stigmata*; Mrs. Gardner's incomparable Titian, *The Rape of Europa*, and the great Rembrandts of the Frick Collection.

The building-up of great collections in America resulted from the possibility of buying freely from European collections in the chaotic conditions which prevailed after the First World War. The late Andrew W. Mellon was able to acquire the works of Van Eyck, Botticelli and Raphael from the Hermitage; many of the Italian paintings of the Benson Collection in London found their way to the National Gallery of Art through the Kress Collection; Mr. Huntington acquired Gainsborough's *Blue Boy* and other famous works of the English school; and such a collector as Mr. Maitland F. Griggs, who brought together choice examples of smaller works of great beauty, could secure his incomparable *Journey of the Magi* by Sassetta, now in the Metropolitan, from an English collection.

The reader who turns to *Great Paintings in America* simply for enjoyment of paintings for their beauty, and who appreciates their description by a writer who is profoundly versed in the development of European painting from the Byzantine period through the Renaissance to the present time, will derive much from the notes supplied by Lionello Venturi. His name is well known as the author of *Italian Paintings in America* and for outstanding works on Botticelli (Oxford University Press, 1937) and Cézanne (Paris, 1936). While all the appurtenances of the catalogue style—footnotes, history of ownership, bibliography, and critical study of attributions with which the art historian is concerned in a specialized subject—are omitted in this broadly comprehensive work, the treatment does not lessen the value of it to the student of American collecting who, if he misses such documentation, will be rewarded by both the choice of subject-matter and the physical excellence of the present volume.

The plates begin with a thirteenth-century Central Italian *Madonna Enthroned*, in which the new humanizing impulse is beginning to free itself from Byzantine convention, and continue with examples of the primitive and early Renaissance period in the works of Duccio, Simone Martini, Giotto, Bernardo Daddi, Fra Angelico, Masolino, Filippo Lippi, Piero della Francesca, Andrea del Castagno, Mantegna, Carlo Crivelli and Giovanni Bellini. A comparable review of northern painting includes Van Eyck, Van der Weyden, Dirk Bouts, Memling, Gerard David, and Hieronymus Bosch. From the High Renaissance there is the small Cowper *Madonna* of Raphael, now in the Widener Collection; Titian's portrait of Aretino in the Frick Collection, and Tintoretto's *Nicolò Pruili* of the same provenance; and El Greco's

TEAPOT BY JOHN COBURN, BOSTON (1725-1801) : *CIRCA* 1760 : TIFFANY & CO.

Assumption of the Virgin in the Art Institute of Chicago. Great portraits include the Frick's Holbein, *Sir Thomas More*; Rubens's *Thomas Howard Earl of Arundel*, of the Gardner Collection; and Van Dyck's *Marchesa Elena Grimaldi*, now at the National Gallery. Other plates show Brueghel's *Harvesters* from the Metropolitan, one of his great landscapes of peasant life; Hals' broadly painted *Portrait of Claest Duyst van Voorhout* of the Bache Collection, now in the Metropolitan; and Poussin's *Triumph of Neptune and Amphitrite* in the Elkins Collection at the Philadelphia Museum of Art. Of the English school, there is Reynolds's charming portrait of a child, *Lady Caroline Howard*, and Romney's *Mrs. Davenport*, both of the Mellon Collection; Constable's *Weymouth Bay*, now at the Museum of Fine Arts, Boston; and Turner's *St. Mark's Place* or *Juliet and her Nurse* (which so inspired Ruskin), belonging to Mrs. G. Macculloch Miller. The development of nineteenth-century art is reflected in David's portrait of Madame Hamelin (Chester Dale Collection) and Ingres' *Comtesse D'Haussonville*, and through the works of Delacroix, Courbet, Corot and Daumier to Renoir, Cézanne and Picasso. American subjects are present in the works of Copley, Stuart, Homer, Ryder and Eakins.

HENRIETTA BOYLE, COUNTESS OF ROCHESTER BY SIR PETER LELY MINNEAPOLIS INST. OF ARTS

A COBURN TEAPOT WITH THE GARDNER ARMS

THE description of the Gardner arms in Bolton's *American Armory* was taken from a teapot by John Coburn of Boston, 1725–1801, which has recently entered the collection of early American silver at Tiffany's. It belonged in the Eighteenth Century to Margaret Gardner, who married Samuel Barton of Salem, and has descended in the Barton family to the present time. The Gardner arms, showing *a chevron between three griffins' heads erased*, and crest, *a griffin's head*, are shown in a well-engraved Rococo mantling such as came into fashion about the middle of the century. The Gardner teapot is very like a pair of globular teapots made by Coburn for Thomas Wells of Glastonbury, Connecticut, grandson of the fourth Governor. Also the teapot for Benjamin and Mary Pickman at the Museum of Fine Arts, Boston, which was made for them probably at the time of their marriage in 1762, suggests a comparison with the example illustrated. Three plates which Coburn made for the Brattle Street Church, Boston, as part of the six given at the bequest of Thomas Hancock in 1764, are engraved with arms and cherub's head. It cannot be inferred, however, as in the case of Coney, Jacob Hurd and his son Nathaniel, and Paul Revere, that Coburn did his own engraving, and the fact that his name appears in the ledgers of Paul Revere now at the Museum of Fine Arts in Boston indicates that some of his engraving, at least, was done by that most famous of Boston silversmiths.

John Coburn was born in 1725 and died in 1801, so that his work belongs to the middle period of Boston silver, continuing the fine traditions established by Hull and Sanderson, Dummer and Winslow. His teapots in globular form have a spreading moulded foot, domed cover surmounted by a finial, and swan-neck spout, the design showing marked purity of line and elegance of proportions.

It is interesting that Coburn was the maker of a rare, early mustard-pot, an unusual item for its period now in the collection of Mrs. John Emerson Marble of California. He is also known for a tankard of tapering form with moulded midband, a typical style used by Boston silversmiths but originating a generation ahead of him, which about a decade ago was found in Ireland and shows the arms of an Irish family. This was probably added after its arrival on the other side of the Atlantic. It furnishes an instance of early American silver turning up in English and Irish families, having probably been taken over in the possession of the Loyalists, of whom many thousand returned in the Eighteenth Century. A fine Winslow sugar-box was recovered some years ago in Scotland, and a Van Dyck teapot and Besley tea-caddy in England.

At the time Coburn was making such teapots for the Wells, Pickman and Gardner families, the London makers reached the culmination of the Rococo style, using an attenuated, inverted pear-shaped outline with extreme undulating lines, a form which American makers adopted several decades later.

LELY'S *COUNTESS OF ROCHESTER*

THE portrait of Henrietta Boyle, Countess of Rochester, by Lely, which has recently been presented to the Minneapolis Institute of Arts by Mr. Sumner T. McKnight, represents one of the famous beauties of the court of Charles II. The painting of the Hampton Court Beauties, suggested by the Duchess of York as a record for posterity, brought Lely's portraits of Nell Gwynn, Lady Castlemaine,

VASE RUG, EARLY SEVENTEENTH CENTURY, EXHIBITION OF HERAT RUGS, CORCORAN GALLERY OF ART

Jane Middleton and Henrietta Boyle to the Hampton Court collection. The present portrait, which closely resembles that at Hampton Court, is the one which comes from the collection of the Dowager Duchess of Marlborough and was included in the Blenheim sale. There are in addition two other portraits of the Countess of Rochester by Lely, one having remained in the Clarendon family Collection and sold at Christie's in 1919; the other in a series of four of the same fair ladies, painted to the order of Duke Cosimo III de' Medici, who wished to see the likenesses of the beauties of the court of England. In time the origin of this series was forgotten and they were considered copies after Lely until their true identity was discovered in recent years. In 1935 this series hung in the Italian Embassy in London.

The portrait now in Minneapolis is a handsome example of Lely's court style. The subject wears a voluminous dress of light blue satin with full, slit sleeves caught with pearls. A light grey scarf falls over her left shoulder to the parapet on which her arm rests lightly. Lely's skill in painting hands is noteworthy, and both the hand in repose and the hand plucking a rose are delineated with sensitive grace. The formula of the official portrait with draperies partly veiling a landscape beyond a parapet, the suggestion of an environment of luxury and elegance combining attributes of an interior and an outdoor setting, long dominated English portrait painting and influenced the beginning of portraiture in America as well. The style is seen here in a vigorous phase, vigorous because it was as yet unhackneyed, and because it partakes of the actual, if theatrical, qualities of the life of the period.

Henrietta Boyle, 1616–80, married Lawrence Hyde, later Earl of Rochester. His brother, Henry Hyde, became second Earl of Clarendon. As Lely's portrait of the latter was purchased by the Institute in 1915, it is of particular interest that these two portraits are now joined in the collection.

HERAT RUGS OF THE CLARK COLLECTION

THE so-called 'Vase' rug, illustrated, from the group of Herat carpets in the W. A. Clark Collection at the Corcoran Gallery of Art in Washington, D.C., is one of the finest of a rare type of which only about a half-dozen exist. It was included in the reinstallation of the Clark Collection of Herat rugs last October and November at the time of a meeting of textile scholars in Washington. The rugs were reinstalled after cleaning and refurbishing, this being the first occasion when they were shown as a unit, tracing a complete historical sequence. The Clark Collection is one of the finest in this country and is of especial interest for the almost unique manner in which it represents the evolutionary development of Herat rugs in the Sixteenth and Seventeenth Centuries, from the early Safavid period through the reign of Shah Abbas. Herat, which was the Timurid capital in the Fifteenth Century and is to-day within the boundaries of Afghanistan, remained the great centre of rug-making through the Safavid period.

The 'Vase' rugs do not always contain the vase motif which gives the type its name, and it is absent from the example illustrated, but other elements in the design, and the double-warp technique, assign it to this class. The pattern is marked by boldly delineated, serrated leaf-forms which produce an interlacing of circular lines that enclose alternating lotus and palmette motifs. The ground is red, which is the background colour of most Herat rugs, and the design includes tones of light blue, pink, ivory, and gold.

Four of the so-called 'Polish' rugs are in the Clark Collection. These, which are woven of silk, have additional brilliance through the silk thread encased in gold or silver which was brocaded into the ground. They were highly prized in Europe, where they were sometimes sent as gifts. The first to be identified were found in Poland and carried Polish armorial devices. One of the Polish rugs in the Clark Collection, and a rare sixteenth-century Egyptian circular rug, were included in the Metropolitan Museum's exhibition of early rugs in 1910. The circular rug, once in the collection of the ducal family of Sforza of Milan, is one of the rare examples in this form, having in all probability been woven for a special position, possibly for use in a tent. Its geometrical treatment of floral motifs in a colour-scheme of green and rose-red includes four large tulips in a central roundel, and shows the transition from the purely geometric Egyptian style to the floral designs of later Turkish rugs, after the influence of Persian floral forms had been assimilated.

An imperial rug, forty-four feet long, formerly in the collection of Duke Don Gaetano de Braganza, is one of the examples which made their way to the palaces of the West, where the appreciation of these rugs was great. The demand for export apparently had something to do with the decline of artistic quality, as the restrained and sensitive designs of the Sixteenth Century were followed by the more flamboyant treatment typical of the later Seventeenth.

Senator Clark was a collector of decidedly personal tastes, and he was interested in many fields. It appealed to him to collect designs in sequence, and for this reason his group of Herat rugs offers an exceptional opportunity for study. In addition he collected laces,

ceramics, Barbizon paintings, drawings, furniture, tapestries and other objects. John Palmer Leeper, the keeper of the Clark Collection, plans to reinstall various sections of the collection, the importance of which is not yet fully realized.

A MURILLO FOR THE NATIONAL GALLERY OF CANADA

ABRAHAM and the Three Angels by the seventeenth-century Spanish master, Murillo, is among the major acquisitions of the National Gallery of Canada, Ottawa, since the war. It represents the Biblical story of Abraham who entertains three angels unawares. 'In the heat of the day' he receives three heavenly visitors who accept his hospitality and reward him with the promise of a son, Isaac (Genesis xviii).

Painted between 1665 and 1674 for the Church of the Hospital of San Jorge, called the *Caridad*, in Seville, the picture was one of a series of eight large mural subjects illustrating deeds of mercy and charity. Others in the series still at the Caridad include *Christ Feeding the Five Thousand*, *Moses Striking the Rock* and *St. John of God*. The National Gallery picture and a companion piece, *The Prodigal Son*, were removed from the Hospital with several others by Marshal Soult of France during the Peninsular War and about thirty years later sold to the Duke of Sutherland. Until recently both pictures hung in Stafford House (now Lancaster House), St. James's, London, formerly the Duke's London residence. Another of the same series, *The Liberation of St. Peter*, went to the Hermitage Museum in St. Petersburg.

The National Gallery picture has been frequently mentioned in literature from Ortiz de Zuñiga's *Annals of Seville* of 1677 to the present day. In 1851 Dr. Waagen, who made the first thorough survey of art treasures in England at the time of the Great Exhibition, saw it at Stafford House and commented on the masterful quality of the painting, the handling of light and especially on the 'etherial' flesh tones of the angelic figures. Waagen gives due praise to the 'profile of the kneeling patriarch' as 'speaking in expression,' although making somewhat disparaging remarks on the 'commonplace forms' and 'empty and unmeaning heads of the angels' and the treatment of the background. The picture was exhibited in 1836 at the British Institution and in 1938 at the large *Exhibition of Seventeenth-century Art* held by the Royal Academy at Burlington House, London.

Bartolomé Esteban Murillo (1617–82) was the leader of the School of Seville. Born in that city, he founded an Academy and maintained an extensive studio with his pupils and assistants. After studying the achievements of the Spanish and Italian masters, he developed the highly virtuose and individual style seen here.—R. H. HUBBARD.

ABRAHAM AND THE THREE ANGELS, BY BARTOLOMÉ ESTEBAN MURILLO. RECENTLY ACQUIRED BY THE NATIONAL GALLERY OF CANADA

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents. Inquiries and Photographs intended for insertion should be accompanied by a fee of two guineas to cover costs.

PORTRAIT OF MISS ELIZABETH DARBY, 1793 : BY JOHN RUSSELL, R.A. INFORMATION REQUIRED AS TO PRESENT WHEREABOUTS (QUERY No. 1079)

To the Editor of 'THE CONNOISSEUR.'

PASTEL PORTRAIT MISSING
(QUERY No. 1079)

SIR,—I shall be glad of any information leading to the discovery of the pastel portrait of Miss Elizabeth Darby painted by John Russell, R.A., in 1793. It was sold at Christie's in 1928 to Messrs. Pawsey & Payne; then re-sold. The records have been lost in the 'blitz.' Information as to its present whereabouts is urgently desired by a descendant.

(Mrs.) C. BLACKMORE.

38 Charles Street, London, W.1.

OIL PAINTING [illegible] IDENTIFICATION OF SUBJECT AND PAINTER (QUERY No. 1081)

THE MISSING PORTRAIT GROUP BY ARTHUR DEVIS (QUERY No. 1080)

MISSING PORTRAIT GROUP BY ARTHUR DEVIS
(QUERY No. 1080)

Lost or removed from the premises of either Frank Partridge and Sons Ltd., of 144–146 New Bond Street, W.1, or of M. Bernard, of 21 Ryder Street, St. James's, S.W.1: the oil-painting by Arthur Devis (illustrated above) of Mr. and Mrs. John Broadhurst, of Foston Hall, Derbyshire. Size, with frame, about 50 in. × 46 in. This picture could have been missed at any period during the past two years. A reward will be paid for any information as to its present whereabouts. Please send any particulars to

MESSRS. TYLER & CO.

29 & 30 Holborn Viaduct, E.C.1.

PICTURE TO BE IDENTIFIED
(QUERY No. 1081)

SIR,—I am sending you a photograph from a painting with the request that you will be good enough to reproduce it in THE CONNOISSEUR. Perhaps some reader may be able to identify the subject and/or the painter.

The picture has been in our family for the past eighty years and was purchased, I believe, in London. It is painted in oil, on canvas about 4½ ft. × 5 ft., in dark brown and greenish-blue shades.

I remain,

Yours truly,

A. C. NOMICO.

Avenue de Belgique 32, Alexandria, Egypt.

THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR

ARE THE CHANTREY PURCHASES JUSTIFIED?

THOUGH much has been written about this simple but seemingly irreconcilable issue, much more remains to write. There is a fundamental divergence of opinion. Are the Chantrey pictures worthy to represent British art during the period of the Bequest's operation, or must they be displaced in favour of new fashions at the mandate of the Trustees of the Tate Gallery and the clamour of their supporters? It cannot be disputed that the Royal Academy has the right of administration of the Fund, having been expressly nominated by Chantrey in his will. Despite this, under pressure, concessions have several times been made. The words '*wholly in the discretion of the President and Council*' occur in the will. This injunction was reinforced by the provision that in the event of the Royal Academy being dissolved or its denomination being altered, the Trustees shall pay the income to the President and Treasurer of whatever Society may be formed by the last members of the Royal Academy. It is inconceivable that these gentlemen, entrusted with full powers, can be accused of acting otherwise than honourably in their choice, even if at this date some of the works are outmoded. Differences as to 'merit' are bound to occur. It is easy to cast opprobrium years after the event, but whose judgment is infallible in such matters as these? And are the present-day contemners of the past so sure that posterity will endorse their views and acclaim this period of world-wide instability and confusion of thought as a great and progressive era?

Some of the criticisms levelled at the Chantrey purchases seem to be utterly trivial. Why concentrate on the rather insignificant water-colour by Cockram, bought in 1892, as being typical of the Royal Academy's ineptitude? It is not so long ago that the Director of the Tate himself was soliciting subscriptions to the tune of £6,000 for the purchase of a malformed and unpleasant *Nude Woman*, by Picasso, a proposal that happily was frustrated. What sort of choice would the Daniels of the Tate have made in the eighteen-eighties and 'nineties, when there was neither a Picasso nor a Matisse available, no Braques nor Chagalls, no Surrealists nor any of their kidney about? The new dictators are as much fashion's slaves and dupes as ever their predecessors were, yet nothing is more fleeting or fickle, a fact they can not presume to deny. It is sheer nonsense to claim that the opinion of the President of the Royal Academy is less worthy of respect than their own.

It is morally certain that through imbibing and absorbing this new kind of poison, so greedily swallowed by the incompetent, a distaste has been created against clean, straightforward, healthy and intelligible painting, in favour of loose, unbridled licence and sloppy workmanship, and that those infected with it find a sneering satisfaction in abuse of the severities of academic training and tradition and in reviling the tastes of normally minded people. It is an attitude too common today in many walks of life. To break with all tradition is to build without foundation and to invite certain disaster.

If one recalls the Paris Salons of the corresponding years before the epidemics of artistic influenza set in disguised as the New French Fashions and flattered by the various grotesque denominations bestowed upon them by their publicity-seeking promoters, it will be seen that not so much difference from the Royal Academy in aim and outlook is discernible. Even the Impressionists were excluded and Cézanne himself was consistently rejected. Still, certain standards of accomplishment were required and works were bought out of those exhibitions year by year to endow the art galleries of France. Amid dreary acres of paint, few were so barren and so dreary as those we have had thrust before our eyes in recent years.

BALNIBARBI AT THE TATE

THE Tate prides itself on its acquisitions of Alfred Stevens and Charles Keene. Incidentally, no one has doubted the worthiness of Keene, but it cannot be pretended that the millboard portrait of himself now at the Tate was available for purchase before its posthumous appearance at the Royal Academy, when it became a Chantrey acquisition. As regards Stevens, let it never be forgotten that it was the 'despised' Lord Leighton who championed this great artist, and agitated unceasingly for the completion of the Wellington Monument in St. Paul's Cathedral. Another Royal Academician, the late

A VIEW OVER HAMPSTEAD HEATH BY JOHN CONSTABLE FROM THE SIR BERNA[illegible] IN AT SOTHEBY'S FOR £13,000 AND AFTERWARDS SOLD PRIVATELY TO THE [illegible]

HENRY VIII, PAINTED ABOUT 1516: ANGLO-FRENCH OR ANGLO-FLEMISH SCHOOL: POSSIBLY BY JEAN PERRÉAL: OWNED BY CLIFFORD SMITH, ESQ.

Alfred Drury, purchased and treasured one of the finest series of drawings by Stevens ever brought together.

It seems to us that the Tate Gallery Council, in which is invested the duty of housing and exhibiting the Chantrey Bequest Collection, is setting itself up as a superior court of judgment of works of art in its claim to make purchases out of funds to which it has not a shadow of legal right. If it were conceded the right to do so, to most people this would be a deplorable happening. Judging by recent manifestations, we must ask: 'Is the Tate Gallery to be turned into a Donnybrook Fair at the decree of the Trustees or used as a showroom to display the latest fashions or what merely may provoke publicity?' The Director complains that he is short of space; yet he and his Board find plenty of room for the showing of monstrosities and shapeless horrors symptomatic of diseased minds by foreign painters whose works, mocking creation, can be regarded only with repugnance. It can hardly be expected that these hysterical regurgitations can meet with the approval of normally minded people. Though a vast amount of ink has been spilt over these efforts we have never yet read an intelligent or reasoned explanation of them. The only parallel to the situation we can think of is Swift's grotesque picture of Balnibarbi.

No one wishes to hinder sincere experiments in art, but they must be judged by their visual results. The one thing we are certain of is that Sir Francis Chantrey would not have countenanced having his money spent on such modern works as have lately inundated the Tate. We can only imagine his horror and disgust. It is almost equally certain that it was his main intention to benefit living artists, to help and encourage them, and not to buy costly works by long-deceased masters.

The Director of the Tate, and some other persons, have invoked in support of their claim 'that magistral critic, D. S. MacColl,' a former Keeper of the Gallery. They have seemingly forgotten to quote his true opinion of Picasso and Matisse. Let me refresh their memories by directing their attention to his *Confessions of a Keeper* (pages 235–259), published by Maclehose & Co. in 1931, and republished in 1940 in the *Pelican Books*. There they will find some satirical and forceful criticisms of the drawing of both these gentlemen, incidentally demolishing the theories of drawing as presented by Mr. Roger Fry.

A POSSIBLE SOLUTION

MR. CHARLES WHEELER, R.A., who is forced to run with the hare and hunt with the hounds, since he has sat on both Councils, has suggested in a letter to *The Times* that a 'new effort' should be made on both sides to bring about a 'smoother liaison' between the two Institutions. We understand his dilemma, but as I personally see it, there can be no compromise with conscience in this matter. The cleavage is too wide to admit of any bridging. If one is convinced of what is evil and what is good, no liaison can be possible; otherwise faith is non-existent. The Tate Gallery claims the right to discriminate, yet in this case would appear to reject practically the whole of the Chantrey possessions. It is quite understood, as Mr. Rothenstein has said, that 'the Tate possesses far more pictures than it can show at a given time.' We do not suppose anyone, not even the Council of the Royal Academy, would suggest that the entire collection should be kept permanently on view at the Tate. But this need not excuse it from setting aside a single room, large or small, for the exhibiting of a selection of the Chantrey purchases, which might be changed from time to time and which would provide a fair conspectus, foreshortened though it may be, of British painting and sculpture over the past three-quarters of a century, and which would enable the public to have an opportunity of comparing them with works of the Tate's own choice.

If it is deemed desirable that the growing collection should be kept permanently together and exhibited as a whole, then it seems that some such practical solution must be sought as was proposed by Peterborough in *The Daily Telegraph* of January 8th, namely, that Pennethorne's building situated on the north side of Burlington House (and appropriately enough adjacent to the Royal Academy itself) should be acquired for the purpose. An admirable site, and after all far more accessible than the Tate Gallery.

FITZWILLIAM ACCESSIONS AT CAMBRIDGE

NO painter has ever excelled Constable in the portrayal of open, wind-swept country. The magnificent *Hampstead Heath*, measuring only 30 × 21 inches, which was bought in for £13,000 at the sale of the late Sir Bernard Eckstein's pictures at Sotheby's last December, has now become a prized possession of the Fitzwilliam. The Syndics of the Museum were enabled to purchase the picture out of the funds of the Marlay Bequest at a considerably lower price, owing to the abolition of the death duty consequent upon its acquisition by the University. In this picture the modelling is exquisitely sensitive to the undulations of the ground surface, changeful and susceptible to every movement of the clouds. Hitherto Constable has been represented only by two small oil-sketches. This example of his finished (but quite unlaboured) work is therefore of the highest importance to the Museum. A generous contribution to its purchase was made by the National Art-Collections Fund. The Museum has since received, as a gift from Captain Bruce S. Ingram, Constable's original pencil sketch for a part of the painting.

Last April the Centenary of the Fitzwilliam Museum was signalized by the princely gift of £30,000 from Lord Fairhaven, the income from which has provided landscapes by Joseph Wright of Derby and Joseph Stannard of Norwich and an early water-colour by John Sell Cotman.

Also acquired by purchase is the fine Turkish sixteenth-century glazed faience jug with Elizabethan silver-gilt mounts bearing the

London hall-mark and date 1592. This rarity came from the Tollemache Collection at Ham House, Petersham, and was illustrated as a colour-plate in a recent special issue of THE CONNOISSEUR. Only two other examples with English marks are known, one in the British Museum and one in the Swaythling Collection.

Among bequests to the Museum is an extensive collection of Persian, Mughal and other Indian miniatures, Persian MSS., thirty-five English and Continental miniature portraits, enamels and objects of art, nine water-colours and drawings, six examples of eighteenth-century Chinese porcelain and six rugs.

The Centenary year inspired gifts from many generous donors. The large terra-cotta bust of Charles II by John Bushnell, illustrated here, came from Captain Bruce Ingram, five large *famille verte* vases of the K'ang Hsi period from Mr. Anthony de Rothschild, the first-century B.C. Greek marble copy of the head of Kyniskos after Polykleitos (also illustrated) from the late Viscountess d'Abernon and the painting *La Rue St. Vincent* by Seurat from Captain S. W. Sykes.

It is satisfactory to learn that the Exhibition of the Chatsworth pictures held last autumn at Messrs. Agnew's galleries benefited the Friends of the Fitzwilliam to the tune of nearly £2,000, a sum equal to four years of its average annual income. Old Master Drawings from the famous Chatsworth Collection will be shown at the Museum from July 16th to August 6th by arrangement with the Arts Council of Great Britain.

LEFT-FACE VIEW OF HEAD OF KYNISKOS AFTER THE BRONZE BY POLYKLEITOS : THE FITZWILLIAM MUSEUM

ANOTHER PORTRAIT OF HENRY VIII

COMPLEMENTARY to our note in the last issue on the recent discovery of a portrait of Henry VIII at about the age of twenty, Mr. Clifford Smith has sent us a photograph of a further likeness of the King which came into his possession in 1924. It is a record of considerable importance, hitherto supposed to be the earliest portrait of Henry as King, painted about 1516, when he was about twenty-five. It is much more competent as a work of art than the one we last reproduced, and not improbably from the hand of Jean Perréal (whose work is being dealt with comprehensively by Dr. Maurice Goldblatt in our current number). This painting, which is on an oak panel, measures 15 in. wide by 20½ in. high, and may be the missing portrait from the series of Royal Portraits at Windsor Castle. The resemblances to the style of Jean Perréal are many, but not conclusive, although Perréal came to England in 1514 and may have executed this portrait from a drawing on his return to France after having taken note of certain English or Anglo-Flemish usages in the treatment of such portraits. These are indicated in some of the details, and by the ornament in gold relief and the free use of gilding. If the drawing was made in 1514, the portrait would show the King at the age of twenty-three. It seems that it was Professor W. G. Constable who first suggested the name of Perréal as the author. It was referred to by him in the *Illustrated Catalogue of British Primitive Paintings* at the Royal Academy (though not exhibited there) as being the picture mentioned in Van der Doort's Catalogue of Charles I's pictures compiled in 1639. It was also illustrated and described by Sir Martin (afterwards Lord) Conway in *The Burlington Magazine*, Vol. 48, page 42, 1924.

BUST OF CHARLES II BY JOHN BUSHNELL PAINTED TERRA-COTTA : FITZWILLIAM MU.

SPORTING PICTURES AT STRATFORD PLACE

MR. WALTER HUTCHINSON'S grandiose scheme of a 'National Gallery of British Sports and Pastimes' has come to fruition. On February 9th he received the acclamations of a large number of distinguished guests on the magnificent effect created by the new aspect of Derby House, hereafter to be known as Hutchinson House, in Stratford Place. The handsome rooms as well as the imposing exterior had been restored to their former splendour since the evacuation of Messrs. Christie to Spencer House, and the entire available space of ground, first floor and staircase was filled with nearly six hundred paintings, prints and drawings, covering every type of our national sports and games, by old and modern masters of the British school, devoted specialists in this branch of the arts. The present showing is but a selection, albeit a very choice one, out of a total of some three thousand items, collected with rare knowledge and assiduity by Mr. Hutchinson regardless of expense. Never has any display of a single theme been so complete. In the ballroom was the £41,000 *Stratford Mill* (*The Young Waltonians*), considered by many authorities as Constable's greatest work, and two of Stubbs's largest and most dramatic canvases, *A Lion attacking a Horse* and *A Lion attacking a Stag*, both from Wentworth Woodhouse. Another room is entirely devoted to Stubbs, besides an overflow. Among the Ben Marshalls is the celebrated portrait of *Gentleman Jackson*, the prize-fighter, and there are paintings of horses, riders and hounds, from Wyck, Tillemans and Wootton down to Sir Alfred Munnings. Famous paintings of famous horses, heroes of the Turf, ancestors of the Stud Book and the founders of racing history appear everywhere. Singular shapes, judging by their portraits, are some of them, invested by their worshippers with demonic expressions which bear witness to their almost legendary exploits. The horse should be the Englishman's national emblem. A richly appointed library in one of the lower rooms contains the original records of Tattersalls' and an extensive collection of books on Sport with other relics. A one-hundred-page catalogue with an introduction by Professor John Wheatley, A.R.A., has been issued. No extended review of this imposing art event is possible at the moment as the opening day coincided with our closing date for press.

A GENTLEMAN AND A LADY AT THE HARPSICHORD: BY GABRIEL METSU EXHIBITION AT THE SLATTER GALLERY. LENT BY SIR HAROLD WERNHER

MASTERPIECES OF DUTCH AND FLEMISH ART

MR. EUGENE SLATTER, whose discrimination in the choice of old masters is distinguished by rare taste and judgment, has assembled in a loan exhibition at 30 Old Bond Street a number of Dutch and Flemish paintings of altogether exceptional importance and quality. The occasion is in memory of the late Ralph Warner, in conjunction with the Association of British Picture Restorers, of which Mr. Warner was one of the founders, and the author of a standard work, *Dutch and Flemish Flower and Fruit Painters of the Seventeenth and Eighteenth Centuries*. The proceeds from the sale of catalogues of this remarkable exhibition are to be devoted to a benevolent fund which the Association proposes to establish.

Some of the paintings have never previously been exhibited, while others have not been shown in public galleries for some generations.

The importance and high rank of so many of them may be gathered from the titles of the pictures, the names of the painters and their owners. Prominent among them are *The Nativity*, by Hugo van der Goes, and *The Card Players*, by Lucas van Leyden, both lent by the Earl of Pembroke and Montgomery from the famous Wilton House Collection. There are no fewer than five Rembrandts: *A Boy with Chestnut Curls*, signed 1634, comes from the collection of the Duke of Portland; a portrait of *Harmen Gerritz van Rijn*, the painter's father, painted about 1630, has been lent by Eva Lady Mountain; the *Woman with a Rosebud at a Window* (*c.* 1664), by the Earl of Leconfield; *An Old Man turned to the Left*, signed 'Rembrandt f.,' painted about 1632, a picture which was reproduced on the ten-guilder banknote issued by the Netherlands Bank in 1931, lent by George Schicht, Esqre.; and a *Self-portrait*, signed by Rembrandt in full and dated 1633, which comes from Major Heywood-Lonsdale.

The four paintings by Hals are a *Man Fingering his Collar Tassel*, a companion to the *Lady with a Fan* in the National Gallery, the property of George Schicht, Esqre.; a *Portrait of a Man*, a small circular panel, and its companion picture *Portrait of a Lady*, both belonging to the Earl of Radnor; and a *Lady holding a pair of Gloves*, lent by Countess Mountbatten of Burma. A fine *Interior with Figures* by Pieter de Hooch comes from the collection of Lord Barnard, a *View of the Maas in Winter*, signed by Aelbert Cuyp, is lent by the Earl of Yarborough, a Ter Borch which is believed to represent the family of Jan de Wit, is also from the collection of the Earl of Yarborough, and a characteristic J. van de Cappelle, *A Calm Sea*, is lent by the Earl of Crawford and Balcarres. Sir Harold Wernher has lent his delightful Metsu, showing *A Gentleman and a Lady at the Harpsichord*, and *Winter Sports on a Frozen River*, by Aert van der Neer, a similar subject by the same painter coming from the collection of the Earl of Crawford and Balcarres. There are two paintings by 'Velvet' Breughel, one the *Return from the Fair*, lent by Percy B. Meyer, Esqre., and the other *Flowers in a Delft Vase*, lent by Graham Baron Ash, Esqre. There is also a *Still Life and Fruit* by Floris van Dyck, signed with initials and dated 1610, the property of Scudamore Griffiths, Esqre. This memorable exhibition will close on March 16th.

THE NINTH ANTIQUE DEALERS' FAIR AND EXHIBITION

UNDER the patronage of Her Majesty Queen Mary, the Ninth Antique Dealers' Fair will be held in the Great Room of Grosvenor House, Park Lane, London, W.1, from Thursday, June 9th, to Friday, June 24th, 1949. It will be the third Fair since the war, and now takes its place as one of the most brilliant events of the London Season.

There will be one hundred exhibitors, whose names are known to all connoisseurs of British, Continental and Oriental antique works of art, and the total value of their contributions to the Fair—glass, porcelain and china, gold and silverware, furniture and carpets, books and MSS., tapestry and needlework, pictures and prints, clocks and jewels, antiquities of past civilizations and other objects of art—is expected to reach the £4,000,000 mark. Valuable Royal loan exhibits will enhance the interest of the Fair.

In connexion with this event THE CONNOISSEUR will publish as usual its special *Souvenir Number* of the Fair, copiously illustrated and with descriptive notes by the Editor. It will be priced at 10s. per copy, plus 1s. extra for postage, or two dollars in the United States. This number will be in addition to the normal quarterly issues, and will be published on or about June 2nd; in consequence of which the date of publication of the June CONNOISSEUR will be held back for a fortnight.

Overseas collectors and dealers and all who are unable to attend the Fair will find in this special number a comprehensive review and selection of the exhibits and a large number of illustrations of the fine works of art that are at present available and being offered for sale in this country.

Readers should advise their booksellers to reserve them a copy of this additional number, or order direct from the publishers, 21 Ebury Street, S.W.1. Sloane 7221.

STILL LIFE AND FLOWERS AT THE FINE ART SOCIETY

STILL life and flower paintings are of perennial popularity. Their decorative appeal is irresistible. If the Seventeenth and Eighteenth Centuries may be considered their golden age, their charm and interest still endure. Indeed, the present Century has seen a great revival of the demand for these subjects, albeit modern efforts appear sometimes under strange disguises. An interesting and representative exhibition of *Still Life and Flower Paintings by Early Masters* will be opened at The Fine Art Society's Galleries, 148 New Bond Street, W.1, early in April. Among the specialists in this form of art whose work will be represented are some whose names are of the highest renown: Rachel Ruysch, Daniel Seghers, Jean Baptiste Monnoyer, Pieter Casteels, Jan Brueghel, Maria van Osterwijck, Simon Verelst

nd Van der Ast. The exhibition covers a period from the ixteenth Century to the Eighteenth Century, a period ccounted as the richest in the history of flower painting.

HAIRS THROUGH THE AGES

WE understand that Messrs. M. Harris & Sons, of 44–52 New Oxford Street, W.C.1, will be holding owards the end of May an exhibition showing fine examples of chairs throughout the ages, which should prove both interesting and instructive to students of old furniture. The proceeds from the exhibition are to be devoted to a well-known charity. Unfortunately we are not able to give fuller details at the time of closing for press, but from our preliminary information we gather that it will be an exhibition of considerable importance. All those who desire further knowledge of the subject should communicate with Messrs. Harris, who will now be able to give full particulars.

'SUNG' WARES FROM THE DOULTON POTTERIES

THE Royal Doulton Potteries, Burslem, have placed on the market a remarkable new ware under the name 'Sung' Glaze Ware, a name adapted as an *aide-memoire* from the Sung-period Chinese wares of A.D. 960 to 1279. Very high praise has been accorded to the colourings of the glaze in this ware, resulting from the employment of copper oxide, and certainly the specimens exhibited by Messrs. Doulton are extremely brilliant in their effect and of great technical excellence. The vases are made in every variety of form, each with its appropriate surface decoration, and no example is allowed to be put into circulation unless it emerges from the baking kilns without a flaw. Moreover, each specimen is unique, no two pieces being precisely alike in their colouring. When the glazes are being fixed in the ovens the greatest care has to be taken to ensure the fullest effect to the modifying influences of external atmosphere. Besides vases and pots there are many other small bibelots of Sung Ware in the forms of character figures of men and women, animals and birds, all of them extremely attractive. Fuller details of these wares will be found in a booklet on the new 'Sung Wares' issued by Messrs. Doulton from their Burslem Potteries.

AN OLD MAN TURNED TO THE LEFT BY REMBRANDT VAN RIJN PAINTED ABOUT 1632 IN THE EXHIBITION AT THE SLATTER GALLERY LENT BY GEORGE SCHICHT, ESQRE

HENRY WILSON, ARTIST-CRAFTSMAN

THE late Henry Wilson was an artist of remarkable versatility. Equally accomplished as architect, sculptor, silversmith and jeweller, everything to which he set his hand was distinguished by a fine taste and consummate craftsmanship. He was largely a product of the Arts and Crafts movement which flowered most richly about the end of the century, but his talents were so outstanding as to enable him soon to assume a leadership in every branch of art which he practised. A Memorial Exhibition of his work opens on March 8th at the Beaux Arts Gallery in Bruton Place, W.1, and will remain open until April 8th.

Wilson began his career in an architect's office, being articled to a Mr. Squirhill of Maidenhead. About 1885 he entered as assistant to John Belcher, R.A., where his gift of draughtsmanship began to manifest itself. It was, however, when he passed into the office of John D. Sedding, himself a powerful designer in the neo-Gothic revival, that Wilson's genius found expression and revealed him as a designer of exceptional inventiveness and a draughtsman hardly equalled in his time. At the Arts and Crafts Society's meetings, and later as Master of the Art Workers' Guild, he became an eloquent and inspiring force, and his kindness and willingness to impart instruction to all who sought it will never be forgotten.

Wilson's designs were sought by the most discriminating patrons. Projects for church façades and fittings, always picturesquely represented, graced the walls of the architectural room at the Royal Academy year after year. Among these will be remembered the reredoses of Holy Trinity Church, Sloane Square, and St. Bartholomew's, Brighton, the Public Library at Ladbroke Grove and the library at Welbeck Abbey. While Wilson was devoting his main attention to craftwork and was acting as instructor in metalwork at the Royal College of Arts under Professor Lethaby, he came in contact with Lanteri, the well-known Professor of Sculpture there, and executed under his supervision a number of models in relief.

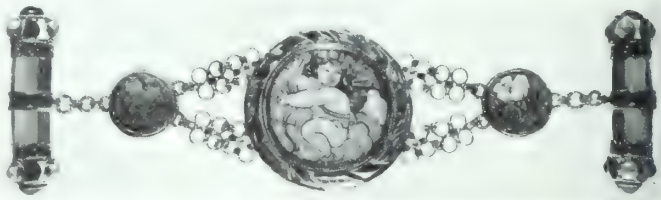
In 1912, in order to model the recumbent effigy of Bishop Elphinstone for Aberdeen, Wilson went to Venice, where he had the assistance of the skilful Italian bronze founders, but in 1914 the war brought him back to England, to become the President of the Arts and Crafts Exhibition Society, and to organize the exhibition of Decorative Art held at the Royal Academy, perhaps the most impressive ever held by the Society.

In 1922, Wilson settled in Paris, where he was mainly occupied as a sculptor, with various commissions including the superb bronze doors for the New York Cathedral of St. John the Divine, which were awarded the silver medal in the Salon, and other similar works.

Henry Wilson's jewellery holds an important place in his life achievement. He reintroduced small figure-subjects, modelled in gold or silver, cloisonné and champlevé enamels, and employed a great variety of semi-precious stones and foliate ornaments, seldom if ever used before in jewellery.

In the present exhibition Wilson's architecture [illegible] by some perspective views of buildings and interiors designed [illegible]

decorated by him; a large marble group of a mother and child and some heads carved in stone give an idea of his sculpture; the silverwork exhibited includes a silver chafing dish and a chalice, and the jewellery some of the finest examples of his life's production.



CLOAK CLASP, CLOISONNE ENAMEL AND SILVER : BY THE LATE HENRY WILSON : EXHIBITION AT THE BEAUX ARTS GALLERY, MARCH 8–APRIL 8

THE LISLEY GLASSES

To the Editor, 'THE CONNOISSEUR.'

SIR,—I have read with great interest Mr. W. A. Thorpe's article in the December issue of THE CONNOISSEUR on the Lisley Group of Elizabethan Glasses.

I must confess, however, to some surprise that he has omitted the standing dish in the Musée de Cluny from the list of glasses which are admitted to have been made in this country by Verzelini and engraved by Anthony de Lisley: and I am unable to follow his reasons for so doing.

Mr. Thorpe describes this standing dish as the archetype and for that reason more important than any of the other glasses—but its date is 1579. It is therefore difficult to see how it can be considered the archetype of a glass engraved in 1577. Again, it is said there is no ground for supposing it has ever been out of France. While this cannot be contradicted, it seems to me that there is equally no ground for assuming that it was made in France, and in plain fact there is no evidence either way. The fact of its initials 'not being inconsistent with the numerous Christian names of French pedigrees' seems to me immaterial, since if it were one of the blanks made by Verzelini it would obviously be completed to the order of the purchaser.

In support of his theory Mr. Thorpe makes comparison between the engraving on the Cluny glass and the others which have all been discovered in England. But unfortunately such comparison can be made only by reference to available reproductions of photographs, since it is not now possible to place all or indeed any of the glasses cheek by jowl: and I venture to suggest that it is dangerous to draw conclusions from minor differences in technique which may seem to appear in such photographic reproductions. Heavier or lighter printing of the photograph, for instance, might well account for the variations in 'touch' which are apparent to Mr. Thorpe, but which I have to confess I have been unable to discern for myself.

There is, however, another comparison between the Cluny glass and that discovered by my firm which Mr. Thorpe seems to have overlooked. The form of the foot in each case is almost identical, and this is interesting, as both glasses bear the same date. Also there is a strong similarity in the shape of the blown knopped stem of each glass. The bowl of the 1577 glass is identical in form with ours, and it is a justifiable assumption that the stem and foot would also have been similar. In the case of the Dier glass (1581), the bowl is shorter, the stem longer, the knop nearly spherical instead of flattened, and the foot almost flat as against the high conical form of the earlier glasses. This flat foot seems to be characteristic of all the glasses made after 1580.

It therefore seems to me that available (admittedly incomplete) evidence justifies the assumption that the Cluny glass emanated from the same *atelier* as the others in this important and extraordinarily interesting series.

Yours faithfully,

J. BERNARD PERRET
(Delomosne & Son Limited).

MR. THORPE'S REPLY:

If the Cluny glass was engraved by Lisley in London, and to a French order (as the heraldry, the pierced heart and the multiple initials suggest), we must suppose the order of a French resident or visitor in London. This is not impossible, but it is relatively unlikely.

If the Cluny glass, dated *1578* (not 1579), was engraved by Lisley in the dominions of the King of France, whence Lisley came to England in or before 1582, then we must suppose either (*a*) that Lisley, having engraved No. 1 (1577) in London, returned to the dominions and there engraved the Cluny glass; or (*b*) that Lisley engraved in France both No. 1 and the Cluny glass. The position of No. 2, as within 1578, is uncertain.

We are confronted in fact with a tissue of uncertainty and hypothesis. These are not good enough grounds for admitting the Cluny glass to the canon; the gallicisms to be overcome do not exist in Nos. 1 and 2.

We can only wait until the argument from style, treacherous alone, is reinforced by documentary evidence of Lisley or his family in France. Even the argument from style is not abundantly strong in the Cluny case; the line pattern has the firm furrowed look of some Continental diamond-engraving, where line in the canon tends to be spidery.

All I mean by archetype is that the invaluable Cluny glass is, so far, the only instance of B that is not E:

A THE SHOP TRADITION

B Unicorn subjects — C Other subjects

D On the Cluny glass — E On three of the canonical glasses — (F—On other glasses?)

January 23rd, 1949. W. A. THORPE.

AMOLINI AND A VASE OF FLOWERS. BY ELIAS VAN NYMEGEN, 1667–1755. EXHIBITION OF *STILL LIFE AND FLOWERS* AT THE FINE ART SOCIETY TO BE OPENED EARLY IN APRIL

NEW BOOKS REVIEWED

REMBRANDT'S SELECTED DRAWINGS
By Otto Benesch
292 Reproductions
25s. net

A CATALOGUE OF REMBRANDT'S SELECTED DRAWINGS
By Otto Benesch
15s. net
(Oxford and London: The Phaidon Press Ltd.)

IN two companioning Phaidon volumes of handsome appearance Dr. Otto Benesch has presented the world with the maturity of more than thirty years' research and intensive study of Rembrandt's drawings. This work, though illustrating but one aspect of Rembrandt's art, goes much further in that whenever possible the drawings have been chosen and discussed in relation to the purpose for which the master conceived and executed them—as studies for his etchings and paintings.

The present edition contains reproductions of 292 drawings, and in the foreword to the Catalogue by Edward W. Forbes of the Fogg Museum of Art, Harvard University, we are told that these volumes are preliminary to the publication of a 'corpus edition in four volumes containing the complete critical catalogue of all known Rembrandt drawings,' which on account of the destruction that took place in Europe is likely to remain the most complete for all time.

Dr. Benesch, than whom none living is better qualified for the task, having been before the last war curator at the Albertina, began his serious study of Rembrandt's drawings in 1916 under the guidance of the experienced Max Dvořák. Besides the great national collections, he has sifted all known private sources and even tracked down isolated examples, so that in the present publication we come across drawings hitherto unknown to the general public and never before reproduced.

The reproductions, many of them in their full size, judiciously presented in a dark bistre ink similar in colour to that favoured by Rembrandt, are as good as can reasonably be expected, and are made from new, untouched photographs taken directly from the originals themselves. The plates are preceded by a discerning introduction citing the opinions of the master's work by his contemporaries, followed by a description of his methods and techniques of drawing, his arrangement of groups of studies with regard to their ultimate uses, a chapter on chronology and development and a discussion on the problem of criticism. The drawings are arranged chronologically in four divisions: (1) The Leiden Period, (2) from the move to Amsterdam to the beginning of the *Hundred Guilder Print*, (3) from the *Night Watch* to the *Staalmeesters* and (4) the Last Years. As a key to these plates the analytical catalogue is indispensable, since it identifies the purpose to which so many of the drawings were put and, in the case of the landscapes, often the locality of the scene. As Rembrandt sometimes reverted to his earlier techniques it is fortunate that he dated many of his drawings, thus providing us with an occasional guide-post to his development.

Of picture-writing Rembrandt is the supreme master. The study of these drawings reveals an extraordinary versatility and vigour in the handling of his chosen tools: reed-pen, quill or brush. The illusion of life could hardly be conveyed further by such economic means as Rembrandt employed. He summarized to perfection. There is never a meaningless or fumbling touch. Each line or brush-stroke goes infallibly to its mark, direct and spontaneous without preliminary sketching in. 'Black lead,' says Dr. Benesch, 'was very seldom employed.' We believe it was never used, and, like Dr. Benesch, that whenever it does occur in the drawings, it is a later addition.

It would be pleasant to dwell upon some of these direct sketches, such, for example, as our incomparable *Sleeping Girl* (British Museum), who is, of course, Hendrickje summarized in a few pregnant strokes, the brush spreading to describe the full contour and give weight. A

THREE WOMEN AT THE ENTRANCE OF A HOUSE, SEEN FROM THE INSIDE
PEN AND WASH: FROM *REMBRANDT'S DRAWINGS*: PHAIDON PRESS (*reduced*)

miracle of expression is the *Woman Looking out of a Window*, Hendrickje again, peering downwards, intent of gaze (Louvre). Nor could facial expressiveness go further by any imaginable graphic means than in the drawing of the pondering *Saskia lying in bed, and a Nurse*. As an effect in broad oppositions of light and shade, perfectly balanced and divided by the diagonal thrust of the sun descending to the floor, *Three Women at the Entrance of a House, seen from the Inside* is mastery unapproachable. A few of Rembrandt's copies after Indian miniatures and one from a Mantegnesque drawing show how skilfully he was able to adapt his technique to something as remote from his own native forthrightness and 'instantaneity' as can well be conceived. But amongst so many magnificent examples set before him the reader must make his own personal choice. One thing he will note is how much some of our greatest modern draughtsmen have benefited by a study of these miracles of pen and brush handling. The names of Forain, Muirhead Bone and Augustus John will immediately come to mind.—H. G. F.

EDGAR GERMAIN HILAIRE DEGAS
Letters. Edited by Marcel Guérin
With twenty-seven Illustrations
(Bruno Cassirer, Oxford. Distributed by Faber & Faber Ltd. 21s. net)

THESE letters cover the period 1871 (September) to 1909. Not every one of them is dated. The first here printed was written to the painter James Tissot, who was doing very well in London. He asks: 'Give me some idea how I too could gain some profit from England.' The letters of an artist are always revealing, letters being not

strictly their business, and these in particular, written *en déshabille* as it were, are without frills, rambling on in a conversational style, discursive and unpremeditated. They were written mainly to artist friends, and a small circle of acquaintances with whom he was in sympathy. Degas was not very communicative, or as is commonly said, not a good mixer, a little caustic, repellent to strangers, perhaps owing to a morbid shyness, and he had a curious antipathy to cats and flowers. At all times he was absorbed in his art. Confining himself to a limited range of subjects, he pursued these with the utmost intensity, striving to get the exact movement of a ballet dancer, a racehorse, of a woman stepping into her bath or the heavy pressure of a smoothing-iron in a tired laundress's hand. To Bartholomé (the sculptor) he wrote from Naples in 1886: 'It is essential to do the same subject over again, ten times, a hundred times. Nothing in art must seem to be chance, not even movement.' In his manner of composition, as though of fragments sawn off, and tilted to an angle, he seems to have had predilections similar to those of Toulouse-Lautrec. We wonder what the two men thought about each other. Degas was no great traveller; essentially a Parisian, he found his chief pleasure in perambulating the streets and perhaps was never completely happy away from the stones of the metropolis. The last letter printed here—to Alexis Rouart—says: 'No, my dear friend, I am no longer of these artists who race to the Italian frontier. One remains in the damp, facing the Bal Tabarin.' Bronchitis and approaching blindness afflicted him for years, and quite understandably must have conduced largely to his melancholy disposition. His facial expression and his complexion suggest a nature prone to bilious secretions. Some of his happiest communications refer to a jaunt through the Burgundy country in a tilt-cart drawn by a decrepit Rozinante, but which turned into a regular march of triumph. Appendix and annotations, with notes on Degas by Daniel Halévy and some stories by Vollard, are illuminating, and there are two letters by George Moore, who makes the sapient remark that in Degas' letters 'he paints his own portrait.' The characteristic illustrations after his studies (all Degas' pictures are studies) are an added delight to the book.—E. C.

DRAWINGS BY EUROPEAN MASTERS FROM THE ALBERTINA

Nineteen facsimile Colour-plates: nine Illustrations in the text

Introduction by Walter Ueberwasser

20s. net

ROGIER VAN DER WEYDEN

Paintings from the Escorial and the Prado Museum

Introduction by Walter Ueberwasser

18s. net

(Iris Colour Books. London: B. T. Batsford, Ltd.)

MESSRS. BATSFORD have indeed earned the thanks of the art-loving public as well as of students for placing at their disposal such admirable reproductions as are to be found in the *Iris Colour Books*. The two recent issues before us, *Drawings by European Masters from the Albertina* and *Rogier van der Weyden*, the latter the slightly larger of the two in format, contain fascimiles more faithful to the originals than any yet available at the price. The exhibition of the Albertina drawings at the Victoria and Albert Museum in 1947 no doubt inspired the publishers with the happy idea of providing us with some permanent memento of the pleasure we received from this display of world-renowned drawings by the great masters. The process in collotype has attained well-nigh perfection in the copy we have examined, and the subtle variations of coloured chalks or ink seem to be extremely well registered. Also the choice of subjects is invariably good, embracing nineteen examples by fifteen artists of various schools and nine other illustrations in the text, dating from the Fifteenth Century to the Eighteenth, all of which are as instructive as they are delightful to pore over. The introduction opens with a short discourse on the art of drawing and the aesthetic pleasures derived from it, by Walter Ueberwasser. A drawing by a master is a key to his painting, therefore it is requisite that we study as many drawings as we can.

The Rogier van der Weyden volume, which measures $15\frac{1}{8}$ in. high by $11\frac{1}{4}$, and is amazingly cheap at the price of 18s., contains seven plates in full-colour collotype throughout. The pictures reproduced are the famous *Descent from the Cross* of the Escorial with four detail plates, the *Madonna with Child in the Niche* and *The Mourning over Christ*, the two latter in the Prado Museum. In the introduction, Mr. Walter Ueberwasser ingeniously discusses the identity of Rogier and the Madrid *Descent from the Cross*, which was the parent of at least six copies in other countries. Both these books will be cherished by connoisseurs.—E. C.

ENDYMION: A POETIC ROMANCE

By John Keats

With Engravings by John Buckland-Wright

(Printed in Great Britain at The Golden Cockerel Press. 500 numbered copies. 1–100 specially bound in full vellum with gold devices, price 20 guineas. Numbers 101–500, bound in quarter-vellum, price 7 guineas)

IT is a supreme pleasure to read again in such fitting type and format this lyrical masterpiece by Keats, his first ambitious work, written, as the poet himself has said, 'in the space of life between [boyhood and manhood] in which the soul is in a ferment.' Indeed, it seems to bear a fresh interpretation, conveyed through the beauty and clarity of its new setting. The immortal first lines of the poem may well be applied to this effort from the Golden Cockerel Press. We have had distinguished editions of Keats from various presses before, but none, we think, that can compare with the present edition, in which care and thorough knowledge of bookcraft could go no further to ensure its being as near perfection as may be.

The text, based on that of H. Buxton Forman, by arrangement with the Oxford University Press, is set in Caslon type, beautifully spaced, with ample margins, on Arnold's hand-made paper, the page size being $12\frac{1}{2}$ in. high × $7\frac{1}{2}$ in. wide. The incidental choruses, the ode to Bacchus and the invocations printed in italics give just the right contrast to the body of the type and create a variety pleasing to the reader's eye. John Buckland-Wright's fifty-eight wood-engravings, among them a number of full-pages, are delightful compositions, sympathetically interpreting the lyrical spirit of the poem, and are invested with a wistful sensuousness which is well attuned to the theme of frustrated passion. The title-page design, embellished with a medallion portrait of Keats after Joseph Severn's well-known profile, being unveiled by two female attendants, is possibly a little overweight though otherwise very happily inspired. This book has been several years in production and, like the *Mabinogion*, reviewed below, was designed and supervised throughout by Mr. Christopher Sandford, aided by the same complement of experienced craftsmen. Book-lovers will agree that these two works are the finest volumes that have issued from the Golden Cockerel Press since its *Four Gospels* and *The Canterbury Tales*. Only five hundred copies of these beautiful books have been printed, each numbered, the first hundred being bound in full vellum with gold devices and the remainder in quarter-vellum and red buckram.—H. G. F.

THE MABINOGION

A new translation from the *White Book of Rhydderch* and the *Red Book of Hergest* by Gwyn Jones and Thomas Jones, with Illustrations by Dorothea Braby

(London. The Golden Cockerel Press. Limited to 550 numbered copies, of which the first 75 are specially bound in full orange Cape morocco, price 30 guineas, and the rest in half Cape morocco, price 10 guineas)

THE importance of this book, as a new translation of the eleven legendary stories known as the *Mabinogion*, is immeasurably enhanced by its presentation in such a form as the Golden Cockerel Press has given it. The translation, the third to have been done into English, has been undertaken by two eminent Welsh scholars, Gwyn

Jones and Thomas Jones of the University College of Wales, Aberystwyth, aided by others equally distinguished, whose names are duly honoured in the *Introduction*. Most English readers who have any acquaintance with this most famous of all Welsh classics will associate it with the translation of Lady Charlotte Guest, who adapted or paraphrased the stories for the nursery. Very pretty; but her treatment drained from them all the blood and dried the bones. Even her title has only a very limited application, but has become so definitely established as covering the whole of the legends that it is hardly likely to give place to a more correct designation.

What we are here specifically concerned to signalize is the splendour of appearance which this new edition presents. One may truthfully say that it is without a rival in post-war book production, and can be matched only by very special issues in any previous age. It must have been a sheer labour of love on the part of all the skilled craftsmen and compositors to have wrought to perfection such a masterpiece of book-building through all its stages. Scrupulous care has been exercised over every detail and in all branches of its making until the unsurpassable work of art revealed itself complete. Neither trouble nor expense could have been spared, and though these do not necessarily ensure perfection, fortunately both have been guided by impeccable taste. Even the shape and dimensions of the book ($14\frac{1}{8}$ in. wide $\times$ $8\frac{3}{4}$ in. high) are as pleasing as they are unusual. With Mr. Christopher Sandford as planner and supervisor, the composition and presswork under the watchful eye of Mr. F. J. Newbery and the sumptuous binding by Sangorski and Sutcliffe, the ideal book for its purpose would seem to have been achieved. The decorations, maps and incidental illustrations, in the Celtic vein, by Dorothea Braby, are admirably adapted to the text, harmonizing well with the general scheme of the book, and while quite properly stylized, like the book itself are free from affected archaisms. Such a handsome addition to one's library is a luxury to the bibliophile, and in these bleak times we should be doubly grateful for it.—H. G. F.

ATTIC BLACK FIGURE NECK AMPHORA, SIGNED BY EXEKIAS
C. 540 B.C. : FROM *GREEK POTTERY* : FABER & FABER (*reduced*)

GREEK POTTERY

By Arthur Lane

4 Colour-plates. 96 full pages in Monochrome

(London: Faber & Faber Ltd. 21s. net)

MR. ARTHUR LANE'S *Greek Pottery* is the most valuable introduction to the subject we have come across. It is well planned, comprehensive and lucid in exposition. Moreover, though even more concerned with the aesthetic side, he tells us something new about the fabrication of Greek pots, and has gathered up fresh information for us that has been acquired only within the last six years, such as the composition of their material, the reason of the prevailing orange-red ground-colouring and, in particular, explains the hitherto unknown nature of the brilliant and glossy black used for the decoration of Attic vases and other pottery. He asks 'How was the colour kept so stable that not even the finest lines of drawing lost definition by melting in the fire? And how was the intense black, which suggests a fire of extreme reducing action, produced conjointly with a bright redness of clay which could be due only to a strongly oxidising fire?' Thanks to the researches of Dr. Theodor Schumann at Heisterholz, these lost secrets of Hellenic civilization are a mystery no longer, and the technique practised by the Greek potters is made plain. The smooth surface and gloss on the decoration of Greek pottery are apparently the result of what is known as 'colloidal chemistry.' That is, a protective colloid (possibly urine or vinegar) was used, in conjunction with clay particles to give body to the pigment and potash to break up the particles. The colloid acted as a fixative which prevented even the finest lines from blurring in the fire.

The chapter on the utilitarian and aesthetic aspects of Greek pottery is of extraordinary interest, and, we may say, clears up some widespread misunderstandings. For example, it has often been said in disparagement by writers on ceramic art that the Greek potters merely borrowed their shapes from metal forms, just because both had their logical origin in a concept of form which was recognized as being suitable to both.

It is one of the world's major losses that not a vestige of Greek mural painting has survived. All that we know of Greek graphic art is gained from pots. But the best of these are things of beauty in their own right, even if they reflect a minor talent as compared with painting and sculpture. In vase-painting, as Mr. Lane says, the artist 'for close on six centuries was guided by certain basic principles' and for so long we have a true aesthetic formula—flat figures perfectly spaced. 'What killed Greek vase-painting,' he continues, 'was the admission of the three-quarter view.' Figures began to float about at different levels and on different planes. And this involved irrelevant questions of perspective. Mr. Lane's *Historical Outline*, though brief, is an indispensable chapter. His choice of subjects for illustration, to which he has supplied most informing notes, cannot be too highly commended, and the quality of the half-tone reproductions is all that can be desired. In addition there are four excellent colour-plates.—A. C.

THE FABER GALLERY

WATTEAU: Introduction and Notes by Peter Murray. CHARDIN: by Walter de la Mare. HOMAGE TO VENUS: by James Laver. RENOIR: by R. H. Wilenski. VAN GOGH: by Philip James. MATISSE: by Jean Cassou. CHAGALL: by Michael Ayrton.

With Colour-plates

London: Faber & Faber Ltd. 7s. 6d. net each

HERE are seven recent issues of this excellently planned series, all of which are sure of a wide popularity. Their format, $9\frac{1}{2}$ in. wide by $12\frac{1}{2}$ in., makes it possible to include plates of larger dimensions than are usually convenient to books, and because many of the reproductions are of details from the paintings illustrated they offer a better opportunity to examine the artists' technical methods of execution. On the whole they are successful if not invariably [illegible] to have reproduced them so well at so small a price is a praiseworthy achievement. The choice of subject-matter is a catholic one, as may be seen from the above titles, though it happens that all the numbers under review save one are devoted to [illegible]

Watteau, introduced gracefully by Mr. Peter Murray, contains eleven plates, one of which, repeated on the cover, is our National Gallery's sole representative of the artist, *La Gamme d'Amour*, a picture which has suffered some unfortunate 'restoration,' but this is more than compensated for by three of the superb examples in the Wallace Collection, the *Dance in a Park* of the Scottish National Gallery, the Louvre version of *L'Embarquement pour Cythère*, and *L'Indifférent*, stolen from the Louvre in 1939. This last picture, so vaporous and charming, is touched with so supreme a delicacy that it makes an exquisite 'bit of paint' to pore over. How Watteau drew such jewellery from his notoriously dirty palette and oil-pot remains one of the perennial mysteries. We reproduce on page 41 the colour-plate of *Harlequin and Columbine* (Wallace Collection).

Chardin, with ten plates, has the additional advantage of an appreciation by Mr. Walter de la Mare, who has, moreover, interpreted the paintings with discrimination, and contributed his own poetic gloss on them. For *The Lesson* (*La Petite Maîtresse d'École*) he gives thanks, 'This picture by the grace of heaven is in our National Gallery.' The 'little mistress' has a very large ear, but how beautifully it is painted! Besides the more familiar figure-pieces and 'still-lifes,' the plates include one of Chardin's all too rare flower-studies, the fine example in the Scottish National Gallery.

Some of the Faber books take the form of anthologies instead of being devoted to single masters. *Homage to Venus* is one of these, showing a variety of aspects of the goddess in her different caprices by Titian, Bronzino, Rubens, Guido Reni, Boucher, Burne-Jones and Wilson Steer, each of them confessing in paint to his own personal reactions. Of the painters and their inspirer, Mr. James Laver discourses eloquently and, needless to say, wittily and with full mastery of his subject. One may see how strangely Burne-Jones's conception differs from those of Rubens or of Boucher.

With *Renoir* we come to one of the greatest and most discussed of the Impressionist masters, of whom Mr. Wilenski writes out of his encyclopaedic knowledge. A whole-hearted painter, devoted exclusively to his art, it seems that Renoir never troubled himself about anything else. Mr. Wilenski reiterates his 'nevers' throughout his essay. In spite of the admiration almost universally accorded to this painter, we feel that he 'never' entirely threw off the shackles imposed upon him by his early china-painting. But he certainly succeeded in capturing the lusciousness of female human flesh no less than that of fruit. And that precisely was his aim.

The *Van Gogh* album, containing eleven plates, is introduced by Mr. Philip James, who recapitulates the essentials and adds his personal views and commentaries on the pictures. There can be little left to say about this martyr to painting. Two others of this same series are devoted to *Matisse*, preluded by Jean Cassou, who is much given to hyperbole, and to *Chagall*, who has supplied his own notes to the paintings, Mr. Michael Ayrton contributing the preliminary essay. In telling us why he left his own country for Paris, Chagall says, 'I lived as if I were turned back to front.' Perhaps this explains his peculiar vision of life.—R. G.

THE FABER GALLERY OF ORIENTAL ART

RAJPUT PAINTING: Introduction and Notes by Basil Gray.
MUGHAL PAINTING: By J. V. S. Wilkinson.

(London: Faber & Faber Ltd. 8s. 6d. net each)

IT is a pleasure to announce a new series, the *Faber Gallery of Oriental Art*. Beautiful as these Indian paintings often are in their linear and tonal design, it is to colour that they owe their principal charm. They evince a sense of order in compositional planning, and though they have less perfect cohesion than the Persian miniature paintings from which they are manifestly derived, the finest of them are wrought with great technical skill. They move and flow, like musical waters, self-contained within their limits, resembling rather the recurrent rise and fall of plashing fountains, scintillating and reflecting all the colours of the rainbow.

The new series is under the editorship of Mr. Basil Gray, Keeper of the Oriental Antiquities at the British Museum, and will cover the main Oriental Schools. The introduction and notes to the first of these, *Rajput Painting*, are by Mr. Gray himself. The Rajput school was first made known to most of us some thirty or so years ago by Dr. Ananda Coomaraswamy. Mr. Gray's interpretation of the pictures selected for the present book is both lucid and authoritative, and his brief introduction admirable. The Rajput style came into being in the Fifteenth Century, as the outcome of a new vernacular literature and the introduction of paper. Indian painting unquestionably owes much to the example of Persia, though it gradually asserted a more national character and fuller independence. In this number we are given nine colour-plates, the originals of which are all on paper, except the first, *A Village Scene*, a fragment from a larger painting on cotton in the Victoria and Albert Museum dating from about 1570.

Equally fascinating, and so strongly reminiscent of Persian art that not so long ago it was looked upon as a 'provincial variety,' is Mughal painting. The volume devoted to it contains ten plates, showing a variety of style and subject-matter. Mughal painting, says Mr. J. V. S. Wilkinson in his knowledgeable introduction, 'arose with apparent suddenness in the Sixteenth Century, reached its zenith in the early and middle years of the Seventeenth and then steadily declined.' It was greatly encouraged by Akbar, who became Mughal Emperor in 1556, and in Jahāngīr's reign (1605–27) it reached its pinnacle of accomplishment. We may draw particular attention to the painting of *A Fowl* (plate 1) by Mansūr, a remarkably sensitive bird-painter, animal-portraitist in chief to Jahāngīr, and to the exquisite picture of *The Chenar Tree*, which we are fortunately able to reproduce as a frontispiece to this issue of THE CONNOISSEUR. This picture, which belongs to The India Office Library, is rightly described as 'one of the loveliest in all Mughal art.' It may have been painted by Abu'l-Hasan Nādir al-Zamān, one of Jahāngīr's most distinguished artists. Persian elements are noticeably blended in the happiest way with the Indian manner of depicting figures, animals and birds. Nothing can be more charmingly decorative.—R. G.

THE BANQUET OF THE IMMORTALS

By Dr. James Hasson

With twenty-two Illustrations, seven of which are in colour

(Edinburgh: The Poseidon Press. £5 5s. net)

THE Second World War having ended, it was Dr. Hasson's joy at resurrecting the treasures of art which he had so carefully hidden away at Shenfield Mill that inspired him with his conception of the 'Great Feast' of the Immortals. Never was a collector more reverently devoted to the works of the great masters of which, by his own fine judgment and discrimination, he had become possessed. Fortunately he has the three main assets of a successful collector, knowledge, patience and wealth. The present is no golden age of art, nor indeed of anything else, but at historic Shenfield (of which incidentally Dr. Hasson tells an informing story) he has made for himself a 'lordly treasure house' where peace reigns and wonderful things are wont to happen. When the master of Shenfield had reassembled his possessions in his dining-hall, the paintings upon the walls, the no less precious bibelots covering the great table, the antique silver ware with the famous Sutton salt in the centre, the Limoges plates of the twelve months by Pierre Raymond and everything in its appropriate place, in contemplating the scene he fell into a trance. Ghostly servitors entered the room and spread the table with the now fabulous wines and foods of more happy days. To this dream-banquet comes a company of noble ghosts, the authors of the works of art which the doctor had so assiduously collected, presided over by the Abbot of Noyon whose legendary connexion with the old house gives him the recognized authority. Some appear through the panels and canvases of their own creations as through doors from the unseen world, others enter by the broad staircase and all take their places at the Feast of Resuscitation. After the repast, each in turn speaks, relating his own experiences in the making of his masterpieces, the events which led to them, and the story of his life and work. It is here, in the reminiscential talk of these masters, that Dr. Hasson shows his deep learning

as well as his insight into the probabilities of the situation. One seems to hear the authentic voice of each of those painters and craftsmen, as they are brought back to life in the unearthly radiance of a vision. There is nothing sententious in their conversation. They dispute, they banter, they vent their humours, and indulge their sentiments in so natural a manner as to convince the reader that Dr. Hasson must be possessed of some uncanny second sight.

The speakers, who are represented in characteristic works in Dr. Hasson's collection, include among others Perugino, Lorenzo di Credi, Cima da Conegliano, the Master of the Altar of St. Bartholomew, Bernard van Orley, Tintoretto, Philippe de Champaigne, Boucher, Fragonard, Clodion, Raymond of Limoges, the English silversmith Isaac Sutton, that versatile craftsman Fabergé and the makers of many another outstanding work of art. A number of these paintings and works of art are illustrated in the admirable colour-plates and monochromes. Certainly here is proof of Dr. Hasson's profound knowledge of the art-productions of the past, the diversity of his interests and the catholicity of his mind.

How the story is resolved in its dramatic ending must be divulged by the book itself. It may to some appear to be an elaborate essay in escapism in this troubled world, but to truly cultured minds art is a panacea for all human tribulations. Let it be added that Dr. Hasson reveals throughout an astonishing mastery of the English language in a prose that comes as near to poetry as may be. There is a graceful tribute to the book by way of introduction from the pen of Mr. C. R. Cammell.—H. G. F.

THE MASTER OF MARY OF BURGUNDY

By Otto Pächt

(London: Faber & Faber Ltd., 1948. 21s.)

IN his book Pächt gives a most skilful analysis of this Flemish miniature painter, who was an artist of the first order. He compares him with his contemporary Jean Fouquet, as both succeeded in moulding book illustration to new forms, bridging the gap which had arisen between script, decoration and the realistic three-dimensional miniatures.

To the considerable *oeuvre* of this master Pächt adds a few more MSS., such as a treatise for Margaret of York (Oxford, Douce 365), an Apocalypse (New York, Morgan Libr., 484), or cuttings in the British Museum, and he also traces the miniatures for which the few existing drawings were done. The main purpose of his book is to point out the meaning of the artist's manifold achievements, how in his inventiveness he aims at one end. He completely reorganizes the border decoration, which becomes part of the same perspective view as the picture, as 'illusion invades the margin area.' He introduces the so-called *trompe d'oeil* pattern of shadow-casting flowers. From another angle he tackles the problem in the *inverted picture* which covers the margin without interruption, extending virtually behind the script in the centre. In the *window aspect* he shows the picture within the picture, with Mary of Burgundy in the position of the spectator, seated by a window with the view on the main scene in the background (Vienna National Libr., 1857). This first attempt of realistic border decoration is perhaps the artist's most genial venture. Here his vision was beyond the grasp of his fellow artists, while all his other inventions of margin illustration became the standard patterns in miniature paintings of the next generations, and not only in his own country.

He gives the lead also in his miniatures, which are largely used as models. They become more exuberant in the hands of these craftsmen, but they lack the charm and delicacy which are his own. In his later, most accomplished miniatures he introduces large crowds of 'spectators,' and extends the scenery to a depth unknown before in Flemish illumination (*cf.* Fouquet). He merges the picture in a diffused light of aerial perspective to which he subordinates local colour. Here again he meets with little understanding among his followers. It is for these outstanding qualities that Pächt is reluctant to identify the anonymous artist with Alexander Bening, as suggested by such scholars as Hulin de Loo and Winkler. What the documents tell about the older Bening might well apply to our artist, but they hold no definite proof. A major obstacle is the late date of Alexander's death in 1518. Pächt cannot suggest a single miniature after *ca.* 1490, which is certainly by his hand. I share his doubts as to whether the illuminations of the so-called Hortulus-master, *la seconde manière d'Alexandre Bening*, might be associated with our master. The more one gets acquainted with the production of the early Sixteenth Century, the greater appears its difference from his work (in spite of the many copies after his miniatures, or perhaps just because of them). It is not easy to believe that his vision submerged to the usages of the Bruges *ateliers*, where his son Simon Bening and Horenbout got the lead. However, we know little of the proceedings in these *ateliers*, and we have to rely on further documentary proof, as long as not one *oeuvre* of this later period can be traced which holds more convincing evidence.

The book is so clear and lively in its diction, that it easily overcomes the difficulty of theoretical argumentation. The choice of reproductions is excellent, with its large number of the charming vignettes, the drollery-scenes of the little *Book of Hours* of Philip the Fair (Oxford, Douce 219–20). The well-chosen enlargements perhaps furnish the most impressive test of this master's art. The four colour-plates should not be forgotten. They are exceptionally well done and really give an idea of the subtlety of the originals.—R. S.

A SHOPPING CENTRE : MONTPELLIER AVENUE, CHELTENHAM : FROM *THE REGENCY STYLE, 1800 TO 1830 :* BY DONALD PILCHER : B. T. BATSFORD

THE REGENCY STYLE, 1800 TO 1830

By Donald Pilcher

150 Illustrations

(London and New York: B. T. Batsford Ltd. 15s. net)

THE Regency style has become fashionable. So much is clear from the many books on the subject that have recently made their appearance. Since the recent devastation it has begun to exercise its charm over us again. This return to favour may have been induced largely by a nostalgic hankering after something once loved and now lost. It was the last of the coherent town-planning efforts be-

fore London became a seething chaos: certainly the last with any seemly conformity. Fortunately, in spite of widespread destruction there still remains much material available for illustration, in actuality as well as in prints and photographs, and from their bountiful resources Messrs. Batsford have supplied pictures which bear witness to the orderliness and grace which are the hall-marks of the Regency taste. These illustrations, chosen from examples in town and country, with their well-planned settings and 'corrected' landscapes, together with some interiors, decorations and furniture, give as comprehensive an idea of the Regency Style as can reasonably be hoped for.

The style associated with the Regent's name has no strict terminal date, persisting, as Mr. Pilcher says, many years after the Regency had passed. It represented a rather dandiacal sense of propriety, corresponding very closely to the contemporary costume of the period and reflecting current literary movements in which the Classical and Romantic elements both conflicted and compounded. It emerged as a somewhat fastidious refinement of the Greek and Roman fashions which had prevailed for so many generations, and on the other hand it acted as a foil to the cult of the 'Sublime' and the 'Horrific.' The more sophisticated dwellings designed for the newly cultivated 'men of taste' were pocket editions, revised and adapted, of the more massive edifices built for the wealthier classes which preceded them.

The chapter on *The Landscape and Its Influences* sheds a remarkable light on the taste for the 'Picturesque,' the opposing relief to the Classical mode. In an age when 'melancholy ruins,' albeit artificially produced, were a stimulus to the 'sensibilities,' the highbrow could dilate at his pleasure upon their 'Sublime Import' and would soothe himself with a flattering belief in their profound significance. These 'escapes,' as they would be called nowadays, are a curious and interesting commentary on the mental habits and psychology of the period. How real a part these pleasurable sensations played in the way of life of the educated classes we may discover in the novels of Thomas Love Peacock, now also enjoying a revival.

From formalism as represented by the Classical modes and accepted as the ordinary standard of taste one could turn for relief to the 'Chinese garden' and the 'Rococo interior.' Both are found in the Brighton Pavilion. Here, once again exemplified, we have the perennial struggle between the Classical and the Romantic ideals, which after all is nothing more than the natural revolution of a wheel or the oscillation of a pendulum. How the two principles worked together at this period and managed to live harmoniously is admirably explained by Mr. Pilcher. 'The Regency enormously increased the scope of the Picturesque, but the Italian school admired by the Eighteenth Century remained the point of departure.'

All the protagonists of the movement, with their *acta* and their *dicta*, Humphry Repton and Payne Knight, Gilpin and Nash, Hope and Gandy, Uvedale Price, Papworth, Holland, Dance, Smirke and Soane, Chambers, Wyatt, Barry, Cockerell, Wilkins and Lugar, and all that they concerned themselves with in town and country planning, are discussed in an informing and entertaining manner.—E. C.

THE CARE OF PICTURES

By George L. Stout

Illustrated

(Columbia University Press, $3.75. London: Geoffrey Cumberlege. 21s.)

HERE is a book that should be carefully read and pondered by all who have the conservation of paintings at heart. It is a matter for serious reflection that paintings are perishable things doomed to a comparatively early death, not lasting as bronze and marble. The more necessary is it that we should learn as much as we can about their constitutions, and try to understand their ailments and the conditions under which they may best be conserved. Of late years they have been subjected to treatment that was never so much as imagined by the authors of their being. Mr. Stout begins by reminding us that 'they have been moved on cars pulled by steam, they have been flown in aircraft, hidden a thousand feet below ground, sold for sums that in other days would have bought a kingdom, lighted by energy that flows through wires, recorded by hundreds of photographs, and reproduced in the pages of books.' And their further adventures we may shudder to contemplate. Mr. Stout does not write a handbook of technology for the restorer, but what he does so effectively is to describe the structure and mechanism of paintings and give advice to artists, students, curators and collectors how to keep in as good health as possible the pictures entrusted to their charge. Mr. Stout's competence to do so may be gathered from the facts that he is director of the Worcester Art Museum (Mass.), was for several years Fellow for Technical Research, then Head of the Department of Conservation at the Fogg Museum of Art, Harvard University, besides holding other important qualifications. Readers will find his diagnoses of picture ailments most useful, the chemical causes of darkening, discoloration and decay, how they may be discovered in time, and arrested before disintegration. All these are helped by the ingenious and lucid explanatory diagrams. How right he is to tell us about the need for technical examination before treatment by an expert and what 'exactly a certain paint construction is able to stand.' As he says, 'Each case sets its own problem.'

A point, which we have often verified when considering some of the disastrous attempts at restoration undertaken in recent years, is the writer's assertion that 'Discoloration of pigment itself usually can not be repaired. A dye color which has lost its intensity because of fading has lost it for good! The darkening of red lead has as yet no means of correction, nor has the bleaching out of ultramarine blue.'

The main body of the text is followed by informing appendices on *Record Abstracts of Repair Treatment* (notes on a few works which have been treated for repair) and on *Special Means of Examination*, e.g. chemical and colour analyses, radiography, etc.—O. Y.

THE YEAR'S ART (1945–1947)

A Concise Epitome of All Matters Relating to the Arts of Painting, Sculpture, Engraving and Architecture

With 90 Illustrations

Compiled by A. C. R. Carter

(London, New York, etc.: Hutchinson & Co. Ltd. £3 3s. net)

WHAT further can be said in commendation of the invaluable and indispensable *Year's Art*? The latest issue, a 'three-decker,' covering the years 1945, 1946 and 1947, contains nearly 250 pages in large quarto teeming with information not to be found in any other single work, a tribute to Mr. Carter's amazing industry and omniscience in matters pertaining to the arts. It is hardly to be believed that the compiler, now in his middle eighties, has been engaged in the production of this hardy annual (as it was till the war years) ever since 1887. Long may he and his activities continue!—E. C.

GLASS

By E. Barrington Haynes

(Pelican Books (Double Volume). 2s. net)

TO prospective collectors and students of old glassware this double 'Pelican Book' offers the most helpful information. Written by an expert out of an unusually full knowledge and practical experience, it covers in 240 pages the field of decorative glass with an all-embracing sweep that seems to omit nothing of consequence. The author's survey takes in the ancient glass-blowers of Egypt and Syria, Greece and Rome, Venice, the East and the West in the Middle and Later Ages, dilating on the processes of glass decoration, enamelling, painting and engraving and elaborating in fuller detail on the glass-makers' art and industry in England. A chapter is devoted to Jacobite glasses and a whole section to English ware of the Eighteenth Century. The numerous illustrations which fill an entire 64-page supplement, admirably arranged, can only be termed indispensable. With the help of these pictures and the diagrams which illuminate the author's lucid text one's knowledge of this fascinating product of human ingenuity over thirty-five centuries cannot fail to be enhanced and its study greatly enjoyed.—C. A.

IN THE AUCTION ROOMS

By T. P. GREIG

ROSES TREMIÈRES: BY H. FANTIN-LATOUR: SIR BERNARD ECKSTEIN COLLECTION: SOLD AT SOTHEBY'S FOR £4,200, MAKING AN AUCTION RECORD

THE SIR B. ECKSTEIN COLLECTIONS

THE Fitzwilliam Museum, Cambridge, has recently acquired the Constable painting of an extensive view over *Hampstead Heath*, with two men emptying stones from a wagon in the right foreground, measuring 30 in. × 21 in., which had been bought in at £13,000 in the sale of the late Sir Bernard Eckstein's collection of paintings by English and Continental masters at Sotheby's on December 8th. It is understood that the Fitzwilliam authorities were able to buy this picture for considerably less than the sum at which it was withdrawn from the sale. This was due to a provision of the Finance Act, 1930, which exempts from death duties works of art sold or bequeathed to public collections or universities. The National Art-Collections Fund contributed £2,000 towards the purchase price. This painting was formerly in the collection of the late Mr. William Sharp, of Endwood Court, Handsworth, near Birmingham, and at his sale at Christie's in July 1881 it brought 550 guineas.

The Eckstein Collection sale, which, as already mentioned, took place at Sotheby's on December 8th, attracted a large company to the New Bond Street galleries, and the spirited bidding between private collectors and dealers resulted in a total of £62,266 being recorded. Mr. Walter Hutchinson, the publisher, added to his National Gallery of British Sports and Pastimes in giving £10,200 for a delightful pair of pictures by George Morland, *Children Birdnesting* and *Juvenile Navigators*, each measuring 25 in. × 30 in. In the Leopold Hirsch sale, 1934, the pair brought £5,775. In the Stephen Mitchell sale, 1933, £819 was given for a Fantin-Latour painting (29 in. × 24 in.) of hollyhocks in a vase standing on a wooden table, signed and dated 1889—it now brought £4,200, an auction record for a work by this artist. A Jan Steen picture, *The Satyr and the Peasant* (20 in. × 18 in.), changed hands at £3,800, while £2,600 was paid for a delightful study of a girl feeding a parrot ($6\frac{1}{8}$ in. × $4\frac{1}{2}$ in.), by Pieter van Slingeland—this cost £2,400 in the Lord Rothschild sale, February 1948. A Jan ('Velvet') Brueghel panel, *A Bouquet of Spring Flowers*, fetched £1,550; one, by P. T. van Brussel, of flowers in a sculptured vase, signed and dated 1787, made £1,050—this fetched £357 in 1894; a Jan van Huysum painting on metal, *Flowers and Bird's Nest*, £1,400; *Bacchus and Ariadne*, by G. B. Tiepolo, went to Dr. James Hasson for £1,400; *The Approaching Storm*, by W. van de Velde the Younger, £850; *Near East Grinstead, Sussex*, by P. Nasmyth, £820; and *Sheringham Woods*, by James Stark, £600. Two Gainsborough pictures proved rather disappointing—a large woodland scene, which brought £3,150 in the Earl of Lincoln sale, 1937, now fetched £1,800; and a portrait group, *The Charleton Children*, sold for £1,600 as against the £3,465 given for it in the S. B. Joel sale, 1935.

The Eckstein Collection of snuff- and other boxes, in gold, silver, ivory, hardstones and porcelain, brought a total of £18,013 at Sotheby's on November 30th. The top price, £1,800, was given for a gold and mother-of-pearl box, decorated with four Chinese figures of astronomers, designed in 1756 by *Jean Frémin*. The surprise of the day was a little French gold musical box, the movement surmounted by a dancing figure of a tight-rope walker, which changed hands at £880; a Louis XV gold snuff-box, of circular *bombé* form, the lid painted with an enamel of *Mars, Venus and Cupid*, and the interior with an oval miniature of a man in armour, probably by *Paul Prieur*, £800; one, of oblong shape, by *Joseph Delamarre*, ornamented with oval panels of Bacchanalian figures and amorini *en grisaille*, Paris, 1768, £600; a Louis XV double-opening agate and gold box, the two covers with a youth and a girl seated under a tree in gold cagework, £460; a rectangular gold box, of the same period, decorated in coloured mother-of-pearl and hardstones with chinoiseries, etc., possibly by *C. F. Thierry*, £500—this cost £240 seven years ago; a Louis XVI gold and pink enamel box, of deep shuttle shape, the lid set with a miniature of a man in blue uniform, £440; a lapis lazuli box, of upright rectangular shape, the cover inset with a miniature of a lady, in olive-green Empire dress, by *S. G. Counis*, who died in 1859, £320; and a Dresden porcelain oval box, painted with vignettes of Classical figure subjects, the interior of the lid with a quay scene, £280.

The Eckstein Collection of Chinese jades and hardstone carvings reached a total of £20,131 on December 9th. The highest price, £3,400, was paid for a magnificent dark-green jade brush pot, of the Ch'ien Lung period (7 in. high, 7 in. diam.), carved in high relief with scenes of the abode of the *Club of the Seven Worthies of the Bamboo Grove*, etc. A grey-green jade figure of a water-buffalo, in a recumbent attitude ($10\frac{3}{4}$ in. long, $4\frac{1}{2}$ in. high), of the Ming Dynasty, brought £3,000, as against the £560 given for it in the Victor Rothschild sale in 1937. A Ch'ien Lung spinach-green jade incense burner and cover, of circular shape, with double-scroll handles, the cover surmounted by a pierced and finely carved scaly dragon, and the body supported on three tubular legs, £1,150; a finely coloured green jade vase, of baluster shape, carved with scaly dragons, supported on a hollow hoof foot, £1,050; an emerald-green jadeite bowl and cover ($4\frac{1}{2}$-in. diam., 2 in. high), slightly everted at the rim, and with a ribbed band round the centre of the body, which is supported on a circular foot, £1,000; a seventeenth/eighteenth-century jade ceremonial finial for a standard, of translucent tint with russet markings, the stem, of almost totemic design, is carved with a mask and wave scrolls and surmounted by a bird of finch type, £400; a pair of translucent green jade altar vases, supported on the backs of *Fo* dogs with carved saddle-cloths, on chiselled gilt-bronze stands, £380; and a Ch'ien Lung

A CHARLES II GOLD PORRINGER AND COVER (30 OZ. 12 DWT.) FROM THE EARL OF STRATHMORE'S COLLECTION : SOLD AT CHRISTIE'S FOR £4,200

translucent jade rectangular table screen, carved in high relief with a junk being poled down the rapids of a river, etc., £340. A pair of pink quartz figures of phoenixes, each with its head turned back and holding a flowering lotus branch in its beak, brought £300; a crystal figure of a tiger, seated, its face upturned and wearing a smugly expectant expression, £240; and a pair of Ch'ien Lung turquoise table screens, decorated in relief with Shou Lao and other Taoist Immortals in a mountain retreat, etc., in chiselled and pierced gilt-bronze stands, £350. At the time of writing (January 31st) the Eckstein treasures, including jewels, a few prints, and a small collection of books, have realized a grand total of over £130,000; and by the time these notes appear in print the late collector's fine series of Persian and Moghul miniatures, and Oriental manuscripts; carved figures by the Russian goldsmith, *Carl Fabergé*; old English silver and beautiful English and Continental porcelain will have been sold. It may be noted here that Sir Bernard Eckstein, who died last May at the age of fifty-three, bequeathed to the British Museum an important selection from his collection of English and Continental porcelain, as well as the choice of thirty Persian miniatures and manuscripts.

PICTURES, DRAWINGS AND PRINTS

THE most interesting of Christie's November and December sales was that held on the 10th of the latter month, when a total of £24,750 was recorded for the 160 lots offered. The highest bid of the session was the £3,990 made for a painting, attributed to Titian, of *The Virgin and Child, with Saint Dorothy*, in a woody landscape. This came from the collection of the late Mr. F. A. Szarvasy, as did a small portrait of *Countess Isabella Albrizzi*, a celebrated beauty and authoress of *The Life of Canova*, in red *décolleté* dress, painted on paper in 1792 by Madame Vigée Le Brun, which changed hands at £1,365 —this brought £997 10s. in the C. Morland Agnew sale, 1926; and a portrait of *Colonel Lord Charles Lennox, afterwards 4th Duke of Richmond*, by Romney, sold for £546. Among paintings sent by the executors of Colonel M. A. W. Swinfen Broun, of Swinfen Hall, Lichfield, were two small Venetian scenes, by B. Canaletto, which brought £2,205, as against the £520 given for them in the late Lord Mottistone's sale in 1923; Henry Thomson's well-known *Crossing the Brook*, which had sold for £3,045 in 1914, now fetched £1,260; while £472 10s. was paid for *The Fall of Icarus*, by F. Albano; and £273 for David Martin's portrait of *Hugh, 12th Earl of Eglinton*. One of David Gardner's attractive portrait studies in gouache, *Mrs. Justinian Casamajor and Family*, dated 1779, belonging to the late Mrs. Isabella F. Weston, realized £577 10s.; while from the late Mr. William Dickinson, of Wickham Hall, Kent, came a small Dutch river scene, by Salomon van Ruisdael, signed and dated 1665, which realized £1,365; and an anonymous vendor sent a Birket Foster water-colour drawing of a ferry-boat laden with a party of haymakers, which sold for £682 10s. Christie's sale on November 12th included a small panel showing two boys in red and black dresses, one holding an apple, at a window, by the sixteenth-century Flemish painter, Jan van Hemessen, whose works seldom appear in the auction room, which brought £420; while more recent art was represented by a little canvas, by Matthew Smith, of a Negress asleep, which made £126. Seven days later an attractive story-telling picture, *Dressing the Doll*, painted by the Berne artist, Albert Anker, in 1892, sold for £420; while £262 10s. was bid for a large picture, attributed to Velazquez, of *The Angel Appearing to Hagar*, which had brought £89 5s. in 1931. On November 26th, an early Spanish-school panel of *The Annunciation* sold for £861; a small triptych, with *Ecce Homo* in the centre, attributed to Bosch, made £682 10s.; another, with the *Madonna and Child Enthroned* in the centre, ascribed to Memlinc, £462; *The Daisy Chain*, by the Swedish artist, Hugo Salmson, £399; and *A Lane near Trouville, 1886*, by E. Boudin, £357. Modern art, on December 3rd, included a small sketch in oils of the start of a race, by Sir A. J. Munnings, which fetched £147; *Sir Thomas Beecham conducting an Orchestra*, by W. R. Sickert, £63; and a bronze bust of *Professor Einstein*, by Jacob Epstein, £120. On December 17th, a few pictures left to the National Art-Collections Fund by the late Mr. P. C. Manuk, who acted as Chief Justice of Patna in the Eastern Provinces of India, sold for £1,385—the top price, £252, was given for a little painting of an Italian lake scene, with ruined temple, and figures, by Richard Wilson; while from another source came a portrait of *Mrs. Ramsay, wife of Robert Ramsay of Maxton*, by A. Nasmyth, which fetched £231. The first of the 1949 sales at Christie's (January 21st), included *The Convalescent*, by J. J. Tissot, which fetched £241 10s.; a portrait of *William McElroy*, in a dark coat, smoking a pipe, by Augustus E. John, £199 10s.; *Toasting the Squire*, by John A. Lomax, £178 10s.; and a pair of coloured engravings, *La Rose* and *Le Main*, by and after P. L. Debucourt, £183 15s.; while, on January 28th, a large painting, by F. Zuccaro, of *Margaret Arundel, Lady Weston*, a cousin of Queen Elizabeth, painted probably about 1575, brought £231; and a small picture of fisher-folk merrymaking on the return of a ship believed to have been lost, by H. de Meyer, signed and dated 1654, £252.

Sotheby's sale, on November 17th, included some Royal and family portraits belonging to Lord Wharton. These were mainly large canvases and included two by Van Dyck—one of *Jane, daughter of Arthur Goodwin*, standing by a rose-bush, which realized £380, the other of *Margaret Smith, wife of Sir Thomas Carey*, in blue dress, fetched £250. A full-length portrait of *Henry, Prince of Wales*, wearing the pendant of the Garter, by D. Mytens, made £260; and one of *Elizabeth, Queen of Bohemia*, wearing a jewelled necklace and a pendant fixed to her embroidered red dress, ascribed to Van Somer, sold for £270. From other sources came a pen-and-ink and grey wash drawing of a view of the *Town and Castle of Warwick, from the Priory Gardens*, by Canaletto, which changed hands at £240; and a small painting of a river-side village, with travellers on a road in the foreground, by T. Michau, £210. The Barber Institute, Birmingham University, gave £420 for a bronze figure (22 in. high), *Danseuse Nue*, by Edgard Degas, at Sotheby's on November 24th. Pictures in this sale included a tiny Constable painting, *Dedham Mill*, the mill house on the left, exhibited at the Constable Exhibition, Tate Gallery, 1939, which sold for £550 —this had brought £91 7s. in the Isabel Constable sale of 1891; *The Music Party*, by A. A. Lesrel, signed and dated 1907, made £550; a little landscape, with figure at the foot of a lone tree, by Corot, £380; *The River Teme, near Ludlow, with the Clee Hills in the distance*, by P. Wilson Steer, £280; *Ponies in a Sandpit*, by Sir A. J. Munnings, £200; *Le Bal Tabarin*, painted in 1911 or 1912 by Gino Severnini, £200; and a pen-and-water-colour drawing, *La Carosse de l'Impératrice Eugénie*, by Constantin Guys, £320. A set of thirteen colour-prints of Wheatley's *The Cries of London* brought £920 on December 1st, when £380 was paid for an impression of Dürer's engraving, *Adam and Eve*; and £600 for his *The Knight, Death and the Devil*. On December 15th, a small panel, *The Textile Merchant and his Wife*, seated in an interior,

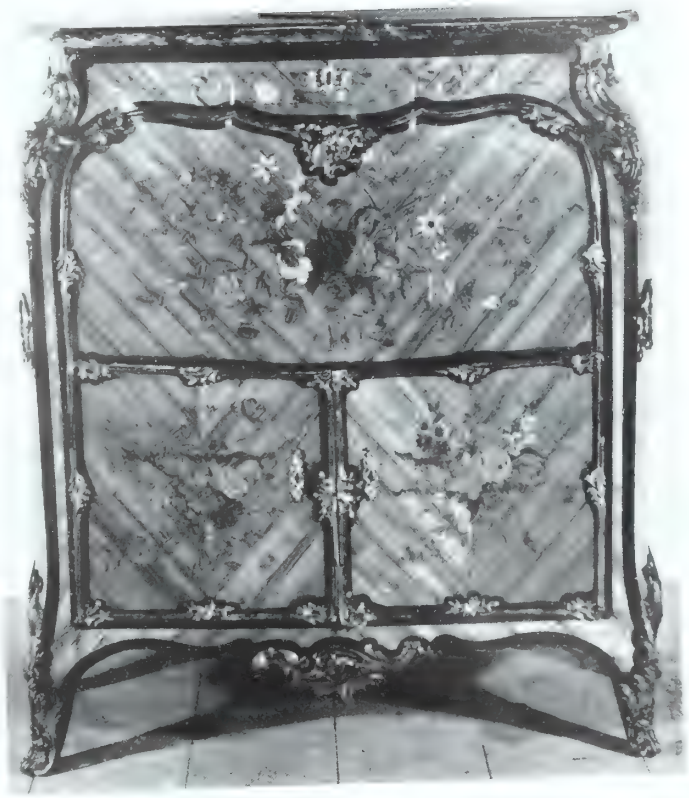
by Pieter van Slingeland, fetched £800; another, of a landscape, with stone bridge and a castle, by Hobbema, £550; *A Bacchanal, with Pan reclining in the centre*, by G. B. Castiglione, £540; and two water-colour drawings, by Rowlandson, *A Military Review*, and *Go it, my Tulip* (a hunting scene), £155 and £140 respectively.

At Knight, Frank and Rutley's, on November 26th, a final bid of £3,750 was made for a portrait of a lady in brown dress, believed to be *Bianca Capella, Grand Duchess of Tuscany*, attributed to Titian. This picture was for many years in the third Earl of Egremont's collection at Petworth.

FURNITURE AND ART OBJECTS

CHRISTIE'S October sales in this section were of little importance, but worth noting are some of the items that have changed hands during this period. On the 4th of that month, £462 was given for an early-eighteenth-century panel of Soho chinoiserie tapestry, woven in the style of *John Vanderbank* with a mandarin and attendants and other figures at various pastimes, in extensive landscapes; a Brussels panel, worked with a coat-of-arms in the centre, the groundwork with subjects emblematical of the *Arts of War and Peace*, and bearing the signature of the weaver, *J. V. Borght*, made £367; a set of four Hepplewhite mahogany armchairs and a settee, in the French style, upholstered in floral gold damask, £441; and an old English porcelain dessert service (36 pieces), painted with flower-sprays in blue borders gilt with foliage, £162 15s. A small collection of miniatures and art objects, left to the National Art-Collections Fund by the late Mr. P. C. Manuk, yielded £2,104 on November 17th. On the following day, £483 was given for a Kirman carpet (24 ft. long), woven with floral ornaments on a blue field. On November 23rd, the late Mr. P. C. Manuk's collection of Chinese art objects added a further £1,027 to the National Art-Collections Fund's treasury. On November 25th, a Meissen dinner service (103 pieces), decorated in the Japanese style with birds and flowering plants, fetched £157; while, on December 2nd, a magnificent Louis XV marquetry upright secretaire (45 in. wide), of *bombé* form, the fall-down front enclosing pigeonholes and small drawers, the panels to the front and sides inlaid in various woods with bouquets and sprays of flowers on a kingwood ground, changed hands at £3,045 (this belonged to Mrs. Violet Bond, of Wareham, Dorset); and £588 was given for a Persian carpet (20 ft. 4 in. × 11 ft. 9 in.), woven with vases of flowers, birds and foliage on a blue-and-buff ground. On December 6th, a Swiss gold octagonal snuff-box, the cover enamelled with a group of figures digging for treasure, and engraved 'The Gift of . . . King of Prussia to John Watier, 1814,' brought £220; and a Swiss gold musical box ($3\frac{1}{8}$ in. wide), the lid enamelled with a Classical scene, £170. Art objects, on December 6th, included an eighteenth-century German bloodstone snuff-box, given by Frederick William III of Prussia to General Sir Edward Paget at the time of the Peninsula War, realized £189; a miniature portrait of a mother and her child, seated in an Empire chair, painted by J. B. J. Augustin in 1793, £241 10s.; and another of a girl, in a wooded river landscape, by François Dumont, set in the lid of a circular glass snuff-box, £210. On December 16th, a Waterford glass chandelier, with faceted baluster stem, S-scroll branches for six lights and six small similar branches above, made £462; and a Chinese carpet ($12\frac{1}{2}$ ft. × 10 ft.) woven in buff and fawn with a scaly dragon on cloud scrolls, £399; and, on December 22nd, a Persian carpet (18 ft. × $11\frac{1}{2}$ ft.), worked with floral medallions, flowering stems and foliage on a white ground, fetched £367 10s.; while, on January 20th, three Savonnerie carpets, each worked with a floral design, sold for £1,039—the top price, £399, being paid for one measuring 17 ft. × 13 ft. Seven days later, a Worcester porcelain (Flight, Barr and Barr) dinner, dessert, tea, and breakfast service, of about 300 pieces, with shaped gadrooned edges, painted with medallions in gold, realized £367; a seventeenth-century panel of Brussels tapestry, woven with a betrothal scene, £241 10s.; and a Kashan carpet (15 ft. × $10\frac{1}{2}$ ft.), worked with floral medallions and flowering stems on a red ground, £367 10s.

At Sotheby's, on November 9th, Mr. Leslie Perkins gave £1,300



A LOUIS XV MARQUETRY SECRETAIRE (45 IN. WIDE) FROM THE MRS. VIOLET BOND COLLECTION SOLD AT CHRISTIE'S FOR £3,045 DECEMBER 2

for a magnificent pair of Chelsea porcelain standing figures of Chinamen (7 in. and $7\frac{1}{4}$ in. high), one in a black jester's hat with gold border, wearing a long beard and moustaches, the other without hat and beard, but with long moustaches. These belonged to the late Miss Agnes M. Warre, as did a Chelsea figure of a youth dancing, bearing the red anchor mark, which sold for £310. From other sources came a fine Tournai dessert service (32 pieces), decorated in the centre with a bouquet of flowers, which brought £350; and a pair of Vienna Callot figures of dwarfs ($4\frac{1}{4}$ in. high), £220. On December 12th, a dark-green jade baluster vase, of the Ch'ien Lung period, the neck carved with two pierced lotus flower-head and ring handles, and the body with pendant foliage and flowering plants, found a buyer at £520; while, on November 19th, after some spirited bidding, the late Miss Agnes M. Warre's Sheraton satinwood breakfront secretaire cabinet (52 in. wide, 91 in. high), inlaid with urns and festoons of flowers, changed hands at £1,550; and, on November 26th, a glass 'Baccarat' paper-weight, with a deep rose-coloured snake with green markings, coiled on an opaque white lacework ground, brought £195. On December 10th, a Chinese twelve-fold lacquer screen, of the K'ang Hsi period, decorated with a court scene set in a garden, fetched £350; a pair of William and Mary pier glasses, in carved wood and gilt gesso frames, £300 (these two lots were formerly in the collection of the Duchess of Kent); and £360 was paid for a Chippendale serpentine mahogany bookcase-cabinet (45 in. wide); and four days later, an emerald snuff-bottle (2 in. high), carved with the 'Heavenly Pavilions,' realized £200. Lively bidding marked the December 17th sale, when £800 was given for a set of eight Chippendale walnut elbow chairs, formerly in the Earl of Chesterfield's collection at Holme Lacey; a William Kent mahogany wing bookcase ($8\frac{1}{4}$ ft. high), brought £450; a small panel of Beauvais tapestry, woven with *Bacchus* standing beneath a domed pavilion, and other figures, from the *Grotesques of the Gods* series, £720; a pair of William Kent stools (26 in. wide), covered with gold-figured silk damask, originally in the Kensington Palace collection, £250; a rare Ralph Wood Toby jug, showing *Martha Gunn*, the Brighton bathing woman

THE SATYR AND THE PEASANT : JAN STEEN : FROM THE SIR BERNARD ECKSTEIN COLLECTION : SOLD AT SOTHEBY'S, DECEMBER 8, FOR £3,800

George IV when he was a small boy, wearing a green cocked hat moulded with the Prince of Wales's feathers, sold for £200; and a pair of Miessen figures of leopards (5½ in. high), £200. On December 20th, a third-century B.C. gold oviform vase, decorated with triangular-shaped panels of filigree work (1⅜ in. high and weighing 1·2 oz.), found near Dashour in 1884, fetched £300.

GOLD AND SILVER

THERE was intense interest in the rare pieces of gold and silver plate which the Earl of Strathmore (the Queen's brother) sent from Glamis Castle, Angus, for sale at Christie's on December 8th, and every high expectation was fulfilled when the 139 lots offered brought a total of £15,704. The prize piece of the sale was the last lot in the catalogue, a superb Charles II gold porringer and cover, a hitherto unrecorded example which brings the number of gold pieces of this kind up to six. It was made in 1675 by a craftsman using the mark *I.B., with a crescent and two pellets below*, for Sir William Bowes, of Streatlam Castle, whose granddaughter married the ninth Earl of Strathmore. The piece stands less than six inches high, weighs 30 oz. 12 dwt., and bears the arms of the families of Bowes, Aske and Blakiston. It received an opening offer of £750; and then, without a pause, the bidding raced to £4,200, at which sum it was sold to a private collector, who prefers to remain anonymous. The silver pieces in this sale included a magnificent octagonal stand for a kettle (225½ oz.), designed by the Huguenot silversmith *Simon Pantin*, in 1724. It changed hands at £3,200; while £850 was given for a plain oval dish, weighing 43 oz. 11 dwt., and dated 1684; the keeper of the Bowes Museum, near Barnard Castle, gave £160 for a wine cup (17 oz. 6 dwt.), made possibly at Newcastle about 1630, and inscribed 'Barnard Castle the 14 April, 1635'; a George I coffee-pot and stand (36 oz. 10 dwt.), unmarked, but inscribed 'Lady Elizabeth Stanhope, Countess of Strathmore,' £310; a set of three castors, on circular gadrooned feet, by the Edinburgh smith, *James Penman*, 1702 (30 oz. 13 dwt.), £540; a cylindrical tankard and cover, with corkscrew thumbpiece, the scroll handle decorated with a pendant of cutcard work, by *William Robinson*, Newcastle, about 1690 (32½ oz.), £400; a pair of candlesticks, on moulded octagonal bases and baluster stems, 1691, maker's mark *E.G. in script, with an anchor and crown* (25 oz. 6 dwt.), £270; and another pair, by *George Lewis*, 1702 (23 oz. 15 dwt.), £240. On December 17th, a plain two-handled cup, on moulded foot, 1709, maker's mark *M.A., two mullets above and fleur-de-lys below*, about 1770 (21 oz.), made £240; and a similar sum was paid for a circular salver, on four scroll and hoof feet, 1734, probably by *Francis Pages* (91 oz. 13 dwt.).

At Sotheby's, on November 18th, two oval tea-trays, 1795, weighing 141 oz. 14 dwt.), fetched £335; a pair of candelabra, each fitted for three lights, by *Mathew Boulton, Birmingham*, 1798, £240; while on December 16th, a stirrup cup formed as a foxhead, by *Thomas Powell* (?), 1774 (5¾ oz.), realized £165; a modern octagonal breakfast service (gross weight approximately 639 oz.), £300; and a coffee-pot and cover, by *Benjamin Godfrey*, 1732 (22 oz. 3 dwt. gross), £150.

The Sheffield auctioneers, Eadon, Lockwood and Riddle, were occupied on November 5th with the sale of old English silver, removed from Wortley Hall, near Sheffield, by order of the trustees of the Earl of Wharncliffe. A George III dinner service, weighing 2,907½ oz., many pieces engraved with the family arms, fetched £1,300; a set of six single-branch wall sconces, 1705 (142½ oz.), was bought in at £875; a pair of candlesticks, on circular bases and tapering stands, and a snuffer stand with snuffers, 1712 (33¼ oz.), brought £265; a set of four candlesticks on moulded octagonal bases and baluster stems, engraved with the Royal Arms, 1711 (82 oz.), £715; twenty-four three-pronged dessert forks, 1780 (51½ oz.), £300; twelve others, dated 1711 (26 oz.), £185; and twenty rat-tail tablespoons, *circa* 1718 (44 oz.), £115. Interest in silver is maintained.

CHELSEA FIGURE : ONE OF A PAIR : MISS A. M. WARRE COLL. SOLD AT SOTHEBY'S FOR £1,300

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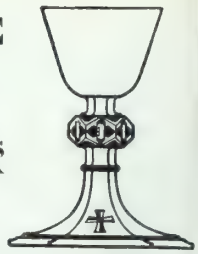

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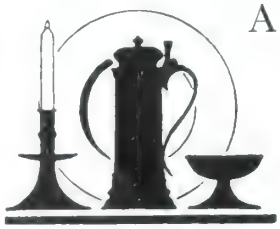

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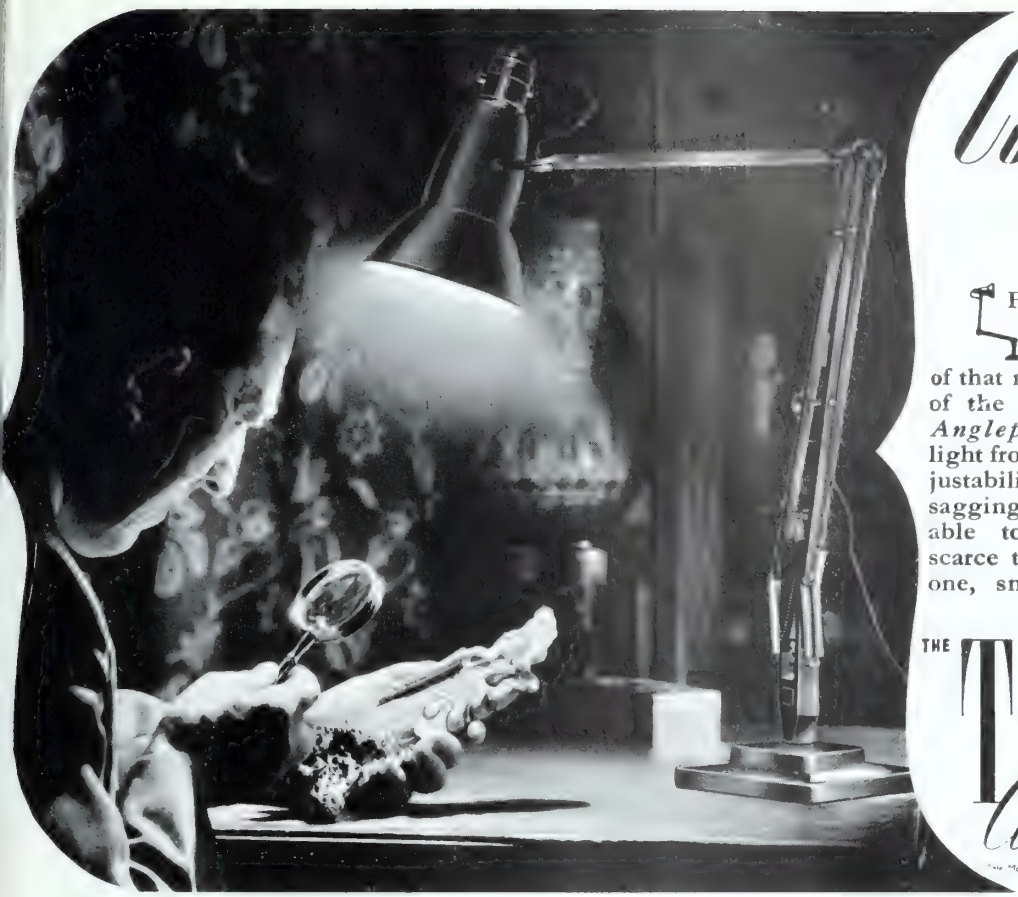

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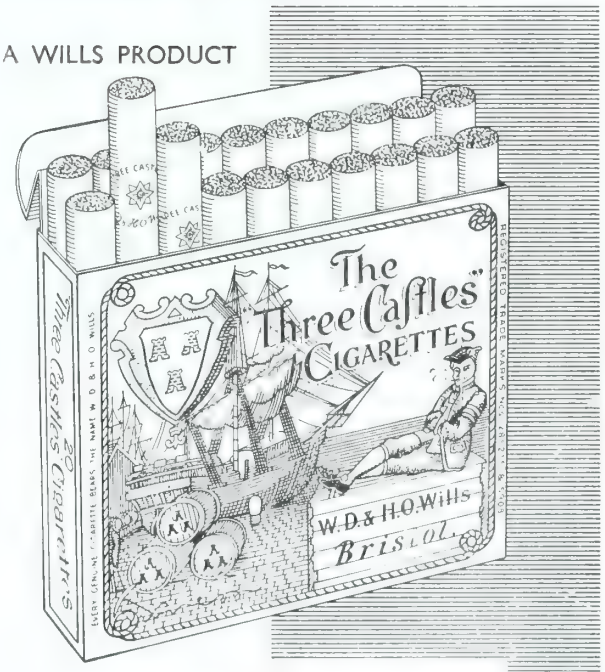

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Of THE CONNOISSEUR WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO published QUARTERLY at NEW YORK, N.Y. for October 1, 1948.
State of NEW YORK County of NEW YORK.

Before me, a NOTARY PUBLIC in and for the State and county aforesaid, personally appeared FRED LEWIS, who, having been duly sworn according to law, deposes and says that he is a DIRECTOR of THE NATIONAL MAGAZINE CO. LTD., publisher of THE CONNOISSEUR WITH WHICH IS INCORPORATED INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

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JUNE, 1949

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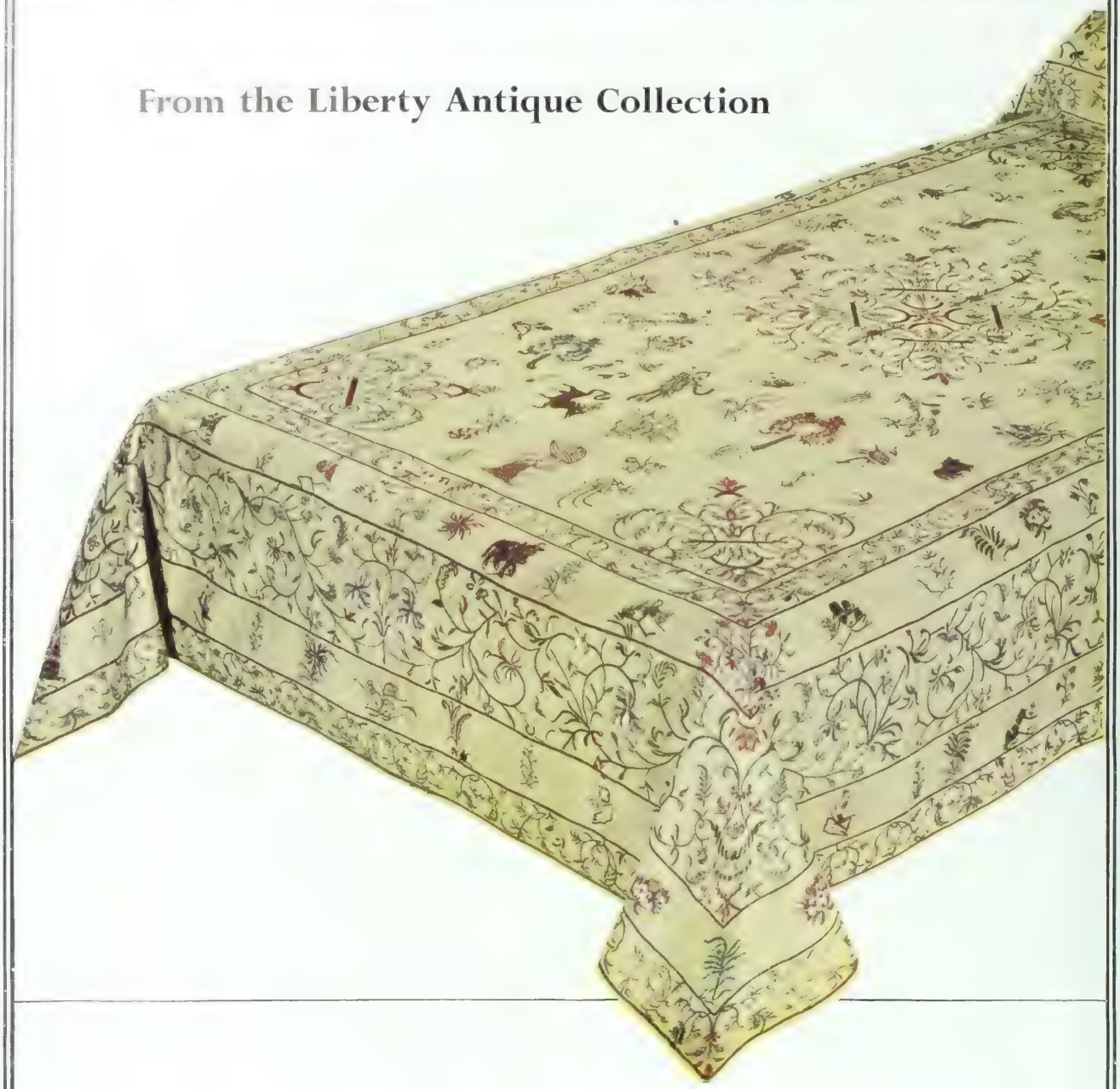

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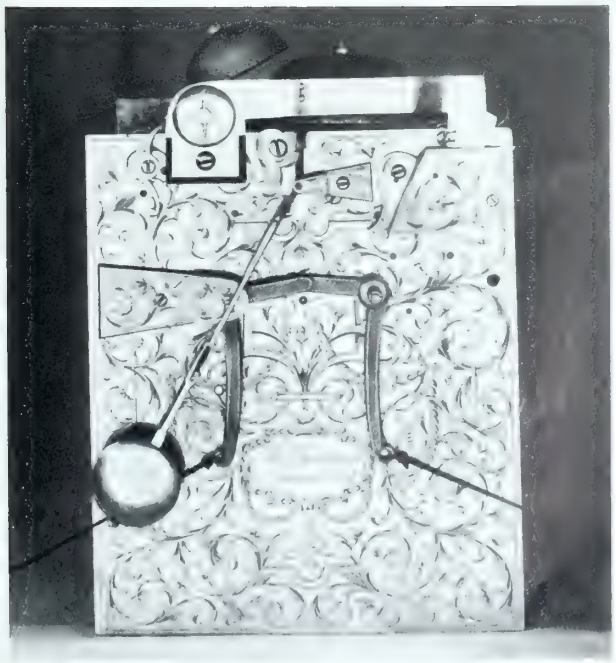

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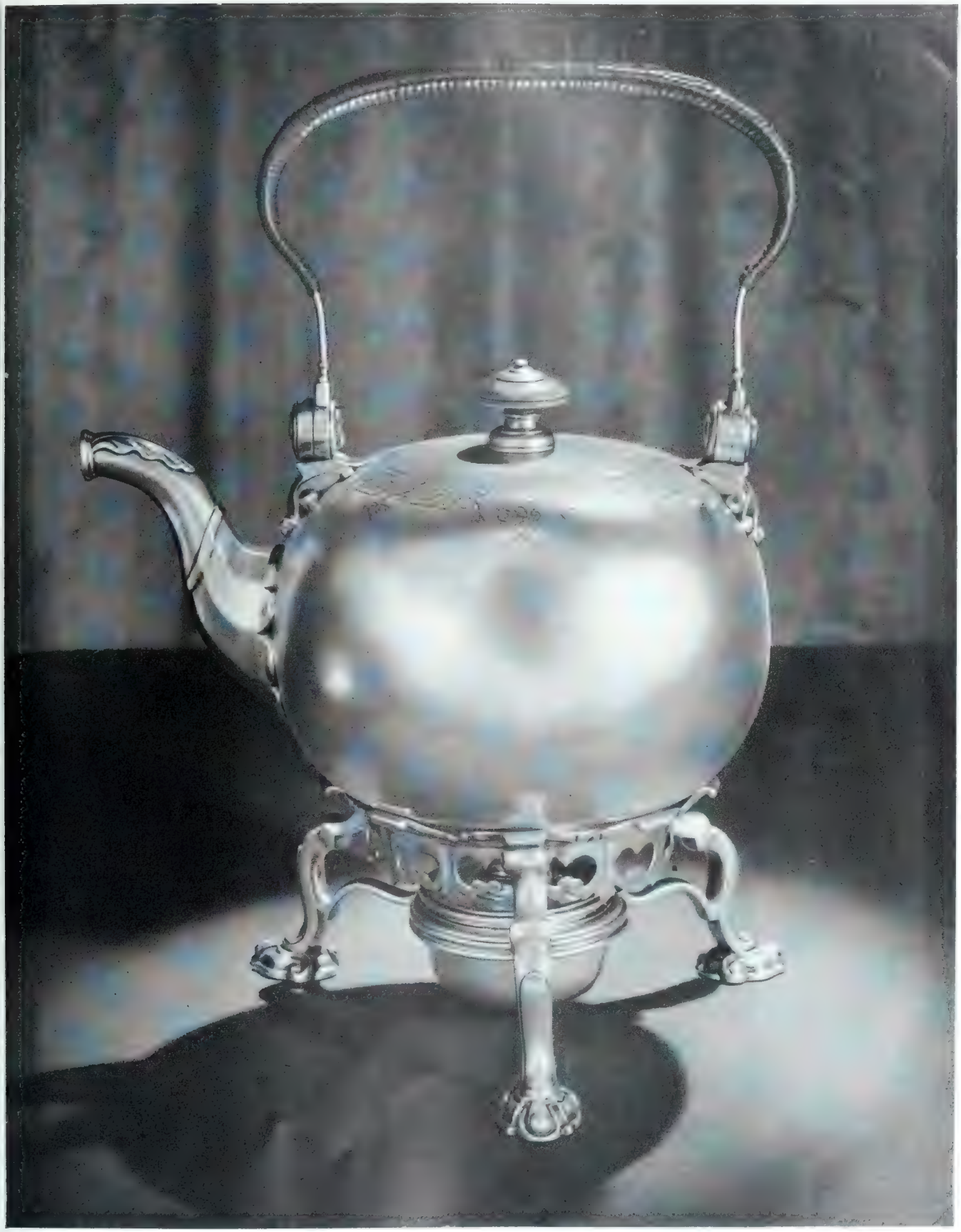

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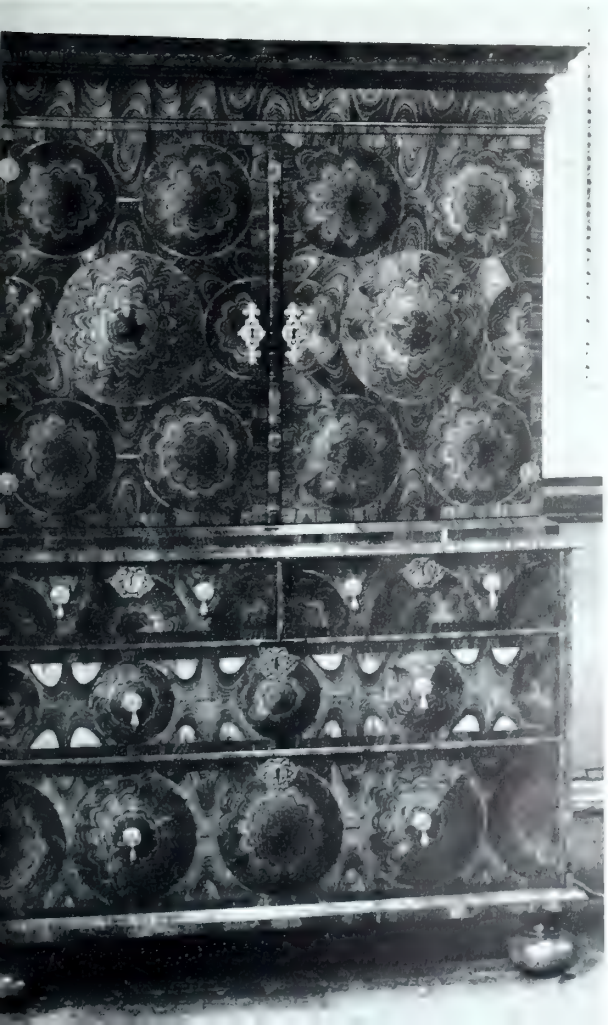

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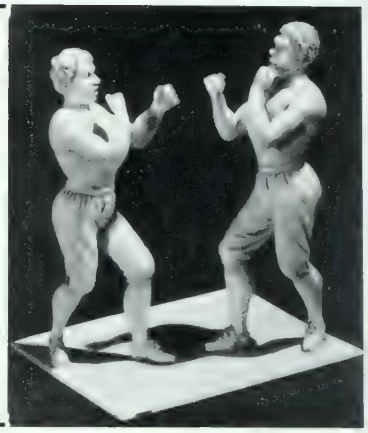

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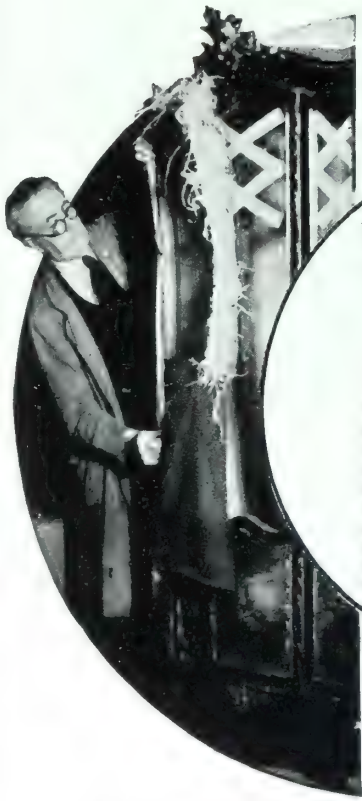

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ON BOW CHINA

NICHOLAS BRENT writes: It is a curious reflection that one of the most charming subjects for the collector came originally from the East End of London. It was in Stratford-le-Bow—as the East End was known in the early Eighteenth Century—that Bow china was born. It was there that Edward Heylyn and Thomas Frye first took out a patent in 1744 for the manufacture of porcelain, the two men who, about four years later, took out yet another patent in which bone-ash was first mentioned, indicating the beginnings of our English porcelain in which bone-ash played such a vitally important part.

It is fascinating to picture the setting as it must have been in those days, where, a little later, the partners Weatherby and Crowther were firmly established in works in Bow, dubbed, on account of their activities, 'New Canton.' The production of the charming, vividly-coloured Bow figures and tableware was carried out by quite a sizeable staff for those non-industrial days—nearly 300. Like many other artistic products, time has proved the assessors of their real value. The citizens of the Eighteenth Century thought so little of Bow porcelain and the partners found themselves in such financial difficulties that the partnership was dissolved, and that outstanding figure in the world of porcelain—William Duesbury—took over the works in 1775. With his transference of the plant and moulds to Derby, Bow china prospered, but it was no longer, geographically speaking, a product of Bow.

Bow statuette on scroll base of boy playing the drum, in vivid colourings with gilding, from the Schreiber Collection in the Victoria & Albert Museum. Mark "1" in blue; height 10½ in.
By courtesy of the Victoria & Albert Museum.

What chiefly appeals to the collector and would-be collector is its naïve simplicity, its vivacity, and its forceful, discordant colourings which make as powerful an impact on the visual senses as the dramatic brushwork of a Picasso or a Gauguin. The Bow birds of the middle period in contrast are poetically beautiful in the fantasy and delicacy of their colouring.

Small wonder that the search for these early Bow pieces provides an enthralling subject for the collector. The products of New Canton have characteristics that clearly differentiate them from those of Chelsea and make identification easy. The first pieces were usually white with modelled reliefs, or painted with underglaze like Chinese porcelain. These featured the familiar quail and partridge and wheatsheaf patterns in red and greens and gold in the Japanese style. Tableware in these bright and pleasing patterns was produced in quantity, as well as other objects of art such as inkstands in jewel-like colours, richly patterned with plum-blossom and other appealing subjects. But the figures and—more rarely—the groups of figures in Bow porcelain form the subject most attractive to collectors all over the world. They were, perhaps, less cleverly made than the Chelsea pieces, but to many their charm lies in that very fact and in their lightheartedly piquant colourings.

Such pieces have a charm and colour which bring beauty to any setting, whether modern or period. To many they are three-dimensional pictures which bring light to a dark corner or underline the theme of a decor. To those in search of these treasures the shops which carry the sign of The B.A.D.A. provide a guarantee that the searcher will have the enthusiastic collaboration of experts in finding these enchanting pieces.

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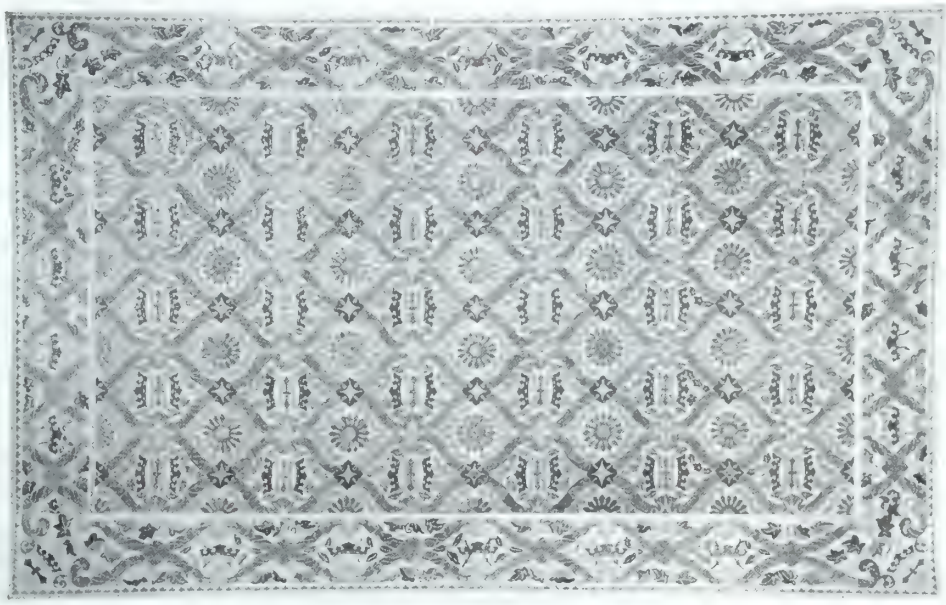

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(See page 125)

FRAGONARD

By LOUIS RÉAU

Member of the Académie des Beaux-Arts

AMONG the great French painters of the Eighteenth Century, Jean-Honoré Fragonard is to-day the most sought after by the collectors and the museums of Europe. His paintings and his admirable drawings in red chalk or bistre wash obtain higher prices at auction sales even than those by Watteau, Chardin or Boucher.

We shall try to explain the underlying reasons for this enthusiasm, which is not a passing fashion, in a brief study of the artistic formation of this painter, marvellously endowed by nature, but who was, in spite of an obvious facility and with the gifts of improvisation, a worker of unremitting industry. The reproduction here of a few of his unpublished or little-known achievements, dispersed among private collections, will enable us to judge of the astonishing diversity of a talent at the same time susceptible to outside influences and yet extremely personal.

One of the most striking characteristics of Fragonard is that he mingles, in his Provençal and also largely Italian origins, both the Meridional and the Mediterranean genius. Watteau was born at Valenciennes, on the frontier of Flanders; Chardin and Boucher were Parisians; Greuze and Prud'hon came to us from Burgundy: all these are men of the North. Born at Grasse, city of flowers and perfumes, Fragonard stands almost alone with the Avignon landscapist Joseph Vernet as one who brought to our school of painting in the Eighteenth Century the warmth and the accent of the Midi.

FRAGONARD: *THE SWING (LES HASARDS HEUREUX DE L'ESCARPOLETTE)*: WALLACE COLLECTION

The Goncourt brothers, who have devoted one of their most brilliant studies to him, have endeavoured to explain, by 'the blessings of a southern sky, the cheerfulness, the joy of living, the appetite for sensual pleasures' which are reflected in the paintings of Fragonard. It is a fact that there is more gaiety in these libertine scenes in which our Provençal delighted so much than in the *Fêtes Galantes* of Watteau, which are always of a slightly melancholy cast. But we must not exaggerate. This difference is doubtless the result of health rather than of climate. Watteau was a debilitated and febrile subject sapped by tuberculosis, while Fragonard was of robust constitution.

Nor must we forget that Fragonard left his native Provence in 1742, at an early age, probably when ten years old, to join his father in Paris. As regards his artistic upbringing, it was much more Parisian than Provençal.

After a short period in the studio of Chardin, the austerity of which was hardly sympathetic to him, he found a more congenial environment with François Boucher, 'the Painter of the Graces.' He assimilated the manner of his new master so perfectly that at times it is difficult to distinguish between the works of the master and the pupil. Even some of the contemporary engravers were deceived.

The ambition of every young painter of this period was to carry off the *Prix de Rome*, to enable him to spend four years in Italy at the expense of the King and to follow this by being accepted into the Academy of Painting which alone could secure him the privilege of exhibiting in the Salons of the Louvre. Naturally this was the road that Fragonard followed. After three years of preparation in Paris under the direction of Carle van Loo at the *École*

Royale des Elèves protégés, in 1756 he left for Rome, where he sojourned in company with Hubert Robert, the painter of ruins, and the well-known amateur of the arts the Abbé de Saint-Non, who threw open wide to the two young people the portals of Paradise at the Villa d'Este, near Tivoli. There Fragonard executed many of his most beautiful drawings.

Later, in 1773, he had an opportunity to make a second visit to Italy, thanks to the generosity of the financier Bergeret, whose *Journal de Voyage*, just reissued, is a document of great value.

Fragonard thus became impregnated in his youth and in his riper age with Italian art, which he knew thoroughly, as is proved by his numberless copies after the masters of the Renaissance, and especially after the decorators of the Baroque style: the Neapolitan Solimena, the Florentine Pietro da Cortona, and Tiepolo the Venetian.

But it must not be supposed that the Italian was the sole foreign influence to which he had submitted, or rather had assimilated; for he would make his own honey from the pollen of countless flowers. He was equally familiar with the painting of the Low Countries and I have already had occasion to show that he had studied not only the Flemish masters Rubens and Jordaens, but also the great Dutchmen, Rembrandt and Jacob Ruysdael, without counting such lesser masters as Terborch and Metsu.* The extreme variety of his work reflects the diversity of these French, Italian and Netherlandish influences.

* Louis Réau, 'Les Influences Flamands et Hollandaises dans l'Œuvre de Fragonard,' *Revue Belge d'Archéologie et d'Histoire de l'Art*, Bruxelles, 1932.

FRAGONARD : *THE SOUVENIR (LE CHIFFRE D'AMOUR)* : WALLACE COLLECTN.

FRAGONARD : *L'HOMME EN COSTUME POLONAIS* : COLL. H. KARLIN, U.S.A.

Urged by his masters Boucher, Carle van Loo and Natoire, Fragonard made his *début* in history-painting (the Grand Style *par excellence*) by exhibiting at the Salon of 1765 an immense canvas inspired by an operatic theme and of a very theatrical character, representing *Le Sacrifice de Callirhoé*. The success of this vast composition, which was praised by Diderot, and reserved by the Director of the *Bâtiments du Roi* to be reproduced as a tapestry at the Gobelins manufactory, did not prevent the young artist from renouncing official painting, which was both tiresome and ill-paid, in order to seek his fortune with more lightsome subjects in which he felt more at ease.

We may date his conversion by the celebrated picture of 1767 in the Wallace Collection, which was engraved under the title of *Les Hasards heureux de l'Escarpolette*. That is not precisely the case, since he had already exhibited in the Salon of 1765 a subject of the same kind entitled *L'Absence de Père et Mère mis à Profit*, but as it is not mentioned in the catalogue and was engraved later under the innocent designation of *La Famille du Fermier*, it has evaded the attentions of the biographers.

However that may be, *l'Escarpolette* wiped out all recollection of the *Sacrifice de Callirhoé*, and Fragonard, whom it then became customary to know under the familiar appellation of Frago, was definitively classed among painters of the alcove or the boudoir. Must this be deplored as a voluntary defection? Such was the opinion of the majority of the critics of the Eighteenth Century, not excepting Diderot, who still believed in the hierarchy of styles. But to-day this prejudice is altogether discarded, and in painting, as well as in literature, all styles seem to us to be good except the tedious and wearisome.

FRAGONARD : *L'HOMME À L'ÉPÉE* : IN THE COLLECTION OF COUNT POTOCKI

What we should wish to emphasize in this necessarily brief article is that, contrary to general opinion, love has not always inspired Fragonard with such provocative works as *La Chemise enlevée* (Louvre) or *Le Feu aux Poudres*. The tone is already more serious in the admirable suite of decorative panels known as *Les Progrès de l'Amour dans le Coeur d'une Jeune Fille*, commissioned in 1771 by the Countess du Barry, mistress of Louis XV, for her pavilion at Louveciennes, and preserved to-day in the Frick Collection at New York.

But in a series of pictures executed towards 1785 in which he betrayed his passion for his young sister-in-law Marguerite Gérard: *Le Chiffre d'Amour* (Wallace Collection), *l'Invocation à l'Amour*, and *la Fontaine d'Amour*, we descry a much deeper sentiment which may be qualified as 'pre-romantic' and which long forestalls the *Rêveries* of Chateaubriand, the *Méditations* of Lamartine and the *Nocturnes* of Chopin.

Let us leave aside the rustic idylls in which Fragonard reveals himself as a disciple of Jean-Jacques Rousseau and the rival of Greuze. Here I wish especially to insist on the painter's remarkable gifts as portraitist and landscapist.

He is not a specialist in portraiture in the sense that Nattier and his son-in-law Tocqué were, or the pastellist Latour or Mme Vigée-Lebrun. But although he might paint portraits only occasionally and when he pleased, he came to surpass the most highly reputed professionals of his time.

He would hardly trouble himself with the likenesses of his sitters. We get the impression that he did not even trouble to pose them and that he worked from a simple sketch. He treated his portraits as a decoration. Hence his taste for travesties. Most of his models are disguised in fancy-ball dress. The Abbé de Saint-Non has become a Castilian cavalier, Diderot a Doge of Venice. His women are dolled up in the fashion of the Court of Valois with *Medicis* collars and puffed sleeves.

One of the most dazzling of these decorative conceptions in portraiture is that known as *L'Homme à l'Épée*, which has remained since the Eighteenth Century in the family of the Counts Potocki at the Château de Lançut in Galicia, a veritable Polish Versailles. This personage, with turned-up moustache, disguised as a nobleman of the Court of Henri III with *Medicis* collar and ear-rings, which we have the privilege of reproducing for the first time, recalls the portraits of the Ducs d'Harcourt, and according to a very plausible tradition this masterly study, painted with an extraordinary freedom of touch after the manner of Frans Hals, might be the recollection of a fancy-dress ball given in Paris at the Hôtel d'Harcourt or d'Estrées, which to-day houses the Soviet Embassy. We may bracket with this a vigorous sketch, *L'Homme en Costume Polonais*, in the collection of Henry Karlin at Saratoga (U.S.A.).

Several of these portraits during recent years have passed to the United States. Such is the case of the gracious figure of a young woman formerly in the gallery of Count Stroganoff at St. Petersburg, of which the Louvre possesses a replica, or rather a preparatory sketch known under the name of *L'Étude*. In reality this is both a portrait and an allegorical figure. The young girl holds

FRAGONARD : *L'ÉTUDE* : IN A PRIVATE COLLECTION : UNITED STATES

FRAGONARD: *LE SOMMEIL*: MELANDER SHAKESPEARE SOCIETY, CALIF., U.S.A.

FRAGONARD: *PORTRAIT DE FEMME*: MELANDER SHAKESPEARE SOC

an open book before her. But she has the air of being so little absorbed in her reading that we might as well assume the picture to be a symbol of *Distraction*. We may remark that the throat so generously revealed is encircled by the *Medicis* collar so dear to Fragonard.

We reproduce two other unpublished works which have also crossed the Atlantic and which have actually reached the far-off shores of the Pacific Ocean at Santa Barbara, California. The first is the bust of a young girl enframed as a medallion. This charming brunette, with great candid eyes, bears a likeness to Marguerite Gérard, sister-in-law and favourite pupil of Fragonard. She is represented not quite full-face but three-quarters, her head turned towards the right; this enhances the suppleness of the neck and imparts much more life to the expression. The firmness of the drawing, the tender modelling of the flesh, the warm and amber colouring, heightened by a few touches of vermilion, bear witness to a rare mastery.

FRAGONARD: *PORTRAIT D'ENFANT EN PIERROT*: WALLACE COLLECTION

The same qualities are found in the study of a sleeping girl (*Le Sommeil*), handled as a free sketch. The details of the hair are hardly indicated, but these intentional negligences serve to set off the delicacy of the facial features; the eyelids with long lashes lowered like curtains, the mouth half-opened to show a glimpse of her enamelled teeth. Abandonment to sleep traversed by dreams could not be better expressed.*

That Fragonard had also the stuff of a great landscapist in him, comparable with Watteau and Gainsborough, is proved incontestably by the great decorative canvas *La Fête à Saint-Cloud*, which is the pride of the Banque de France; the *Fête à Rambouillet*, lent by M. Gulbenkian to the National Gal-

* The same young girl was certainly the model for a beautiful wash drawing in bistre reproduced in the catalogue of the Walferdin and Mühlbacher sales under the title of *La Mauvaise Nouvelle*.

ery, London, and *La Balançoire*, in the Paris collection of Philippe d'Estailleur.

The variety of all this work, to which we must add some hundreds of drawings, shows how prolific he was. One might be tempted to conclude from it that Fragonard was merely a marvellous improviser, a kind of French *Fa Presto*. But that would be at the same time to commit an error and inflict an injustice. If nature had endowed this fiery Southerner with an extreme facility, at least he never abused it. His mastery was the reward of indefatigable and unremitting labour.

FRAGONARD : *LA BALANÇOIRE* PARIS, COLLECTION PHILIPPE D'ESTAILLEUR

What is lacking in this exquisite painter, for us to rank him with those sovereign artists of the French School whose names are Poussin, Watteau and Delacroix? Some have reproached him with having been neither a thinker nor a poet, and to have looked upon painting as a purely sensuous delectation. But is not that the true mission of a painter and is it not dangerous for him to attempt to go beyond the limits of his art?

Heaven preserve us from the painters of ideas, the *Gedankenkünstler* who have so sterilized German art in the Nineteenth Century! Better it were that a painter should be sensual rather than sentimental, but worse it is to become hidebound in a desiccated ideology.

Instead of giving in its entirety the *Fête de Saint-Cloud*, a painting of huge dimensions commissioned by the Duc de Penthièvre in 1775 for the Hôtel de Toulouse, occupied by the Banque de France in 1808, we reproduce the right-hand portion of this vast decorative composition from which Fragonard made his dazzling replica, now preserved in the Veil-Picard Collection, so rich in this painter's masterpieces. This portion, representing a small open-air theatre erected beneath

FRAGONARD : *UNE FÊTE À RAMBOUILLET* COLLECTION GULBENKIAN

FRAGONARD *LES MARIONNETTES* COLLECTION VEIL-PICARD, PARIS

the trees of the park of Saint-Cloud on the banks of the Seine, is entitled *Les Marionnettes*. It forms a pendant to the picture in the Watel Collection which is known as *Les Charlatans*. The graces of the French Eighteenth Century are combined with the spirit of the Italian Comedy in this exquisite fantasy, which recalls the *Fêtes Galantes* of Watteau. The charm of this work, and also his portraits and his landscapes, as we have endeavoured to point out, are in no degree inferior to the libertine and pastoral subjects which have made the special reputation of Fragonard, and explains his celebrity, not only in France, but throughout so many other lands.

Fragonard cannot be considered as a *chef d'École*. In this independent being there is nothing of the doctrinaire or of the pedagogue. With the exception of his sister-in-law Marguerite Gérard, he formed no pupils. Nevertheless his influence in all the styles of art that he himself practised has been considerable, even in the domain of sculpture.

His son Alexandre-Evariste (1780–1850) rallied to the school of David, adopting, but with no great talent, the 'antique style.' He can, therefore, hardly be considered as his disciple and continuator. On the other hand, Marguerite Gérard reflects faithfully and even with servility, in her feminine tendency towards the sentimental, the manner of the brother-in-law, who had so often guided her hand and corrected her efforts. Unfortunately she never succeeded in acquiring that freedom of touch so redolent of the master and contented herself with a smooth and insipid handling borrowed from the little masters of Holland, which reminds us somewhat disagreeably of porcelain painting.

Jean-Baptiste Le Prince, the pupil of Boucher who made a lengthy sojourn in Russia and was the first to introduce to France a Muscovite exoticism, submitted profoundly enough to the influence of Fragonard.

Let us recall among the imitators of the master the genre painter Lépicié, the Alsatian Jean-Frederic Schall whose little *Danseuses* are still sought for by amateurs, the battle-painter François Casanova, brother of the celebrated adventurer, Vincent, Claude Hoin and Louis Trinquesse, whose works have often been mistaken, through carelessness or purposely, for those of Fragonard. Among foreign painters who have fallen under the influence of the Provençal master we may cite especially the Swiss Freudenberg and the Swedish painters, Lafrensen, known in France as Lavreince, and the miniaturist Hall.

Finally, we must remember how much Fragonard's art has influenced sculpture. Clodion has with good reason been given the appellation of the *Fragonard of terra-cotta*, and his little groups of satyrs and bacchantes, of so ardent and so spiritual a sensuality, have the effect upon us of being plastic translations after the great French painter of the close of the Eighteenth Century whose influence was prolonged many years after his death in the works of the romantic painter Achille Deveria, and the most sensuous of all the Impressionists, Auguste Renoir.

STRUCTURAL CEILINGS OF THE EARLY TUDOR HOUSE

By MURRAY ADAMS-ACTON

A GUEST who awakens for the first time in a strange house and, after gazing at the ceiling above his head, gets up in search of a step-ladder, and having armed himself with a saw and a chopper proceeds to hack down a portion of the ceiling, incurs a risk. He may not be a frequent visitor to the same house; indeed, he may never be invited again.

The house which I see in retrospect across many years was part of an old manor, wherein I perceived that structural beams existed because the plaster covering them was 'breathing' and revealed their outline. Elsewhere in the same house I had observed heavy wall-plates with Tudor sections partly exposed.

If an old house has been of some architectural importance, it is certain that its main timbers exhibit primitive carving, or at least good moulded sections. I will illustrate the features to which I refer, and others dating from the first half of the Sixteenth Century, as I have received some letters from readers of this magazine requesting information on this subject. Here is a paragraph from one of them:

> '*I have read both your articles on linenfold panelling in* THE CONNOISSEUR. *We have some very lovely old linenfold which is carved in places, but could you tell me what sort of a ceiling does one put?*'

To answer was not easy. I am always pleased to help, but, frankly, if a ceiling is to be installed merely for decorative purposes it will be very much better if it is not 'put' at all.

Many people have inherited or acquired specimens of ancient woodwork domestic in purpose, often from demolished houses, and desire to re-erect them appropriately; but they are unaware of the difficulty of the problem. Not only does the work demand technical knowledge, but, first of all, other factors—which are far more important—have to be determined. For instance, I strongly object to the introduction of early woodwork into any house of which the fabric is of a later date, as no matter how skilfully the work be carried out the effect cannot be other than anachronistic.

It is obvious that, in the present period of wholesale reconstruction and dismemberment of ruined dwellings, the intelligent reincorporation of structural features spared by time and unobliterated by enemy action deserves the most practical encouragement. Be it remembered that entire localities are now being swept away in the wake of modern development and planning. The preservation of ancient craftsmanship, such as the ceilings here illustrated, panelling, staircases—even a fine chimney-piece—is of national importance. Unless one fosters the possessive instinct inherent in all collectors, many such possessions must perish.

However, the purpose of this article is plainly informative. Therefore, as it is not my aim to stress the difficulty of re-erecting woodwork divorced from its original setting, I merely point out that before one installs an early ceiling above contemporary panelling it is essential that its new home is of earlier date or at least of the same period.

Old rooms were small and often low in height. Panelling in them generally extended to the ceiling, often it linked up ornamentally with the ceiling beams. When resurrected, one frequently sees the gap in height—between the ceiling and panelled walls—occupied by a frieze, generally in plaster, which, bisecting the room horizontally, reduces the ocular impression of its height and is historically inappropriate. But there is no reason why the possessor of an old timbered dwelling desirous of enlarging it, should not make new additions which are necessary by the incorporation of contemporary woodwork, provided the work be done unostentatiously and that old beams, etc., are used as a constructional necessity—*not* as decorative adornment—i.e. doing the work for which they were originally produced.

No. 1.—MAIN STRUCTURAL BEAMS IN A TUDOR HOUSE DURING DEMOLITION

No. II.—PLASTER BEING REMOVED FROM A TUDOR CEILING : THE CARVING ON THE MASTER BEAM HAS BEEN CUT AWAY AT SOME TIME TO FORM A LEVEL SURFACE : THE LATERAL BEAMS STILL HAVE THEIR ORNAMENT

Photograph No. i depicts the somewhat elementary, though essentially logical, timber construction of an old house, showing exposed beams supported by solid baulks of upright timbers. A section of the framework is visible, exposing the floorboarding and—at the lower extremity of the photograph—the method of rendering a thin layer of plaster between the ceiling beams is revealed.

Although this woodwork may appear fit only for a bonfire, it is in excellent preservation. It is as hard as metal, and far better as building material than ever before. When its many coats of pigment have been washed away its colour will be found to be grey and very pleasing, while both the colour and the figure of the oak will be more desirable than those of any timber procurable to-day. Furthermore, it has a quality imparted by four centuries and—apart from the hard texture of the timber itself—which has shrunk in width so much that to drive a modern nail into it is almost a problem—the sections of the beams were worked by a man's hand and therefore more desirable than the deadly accuracy of sections which have been run off a machine and produced in quantity according to specification.

Few old houses remain as they were originally erected. Doubtless it was the introduction of plaster in its many ornamental manifestations during the Elizabethan era that started the distaste for exposed beams which was increasingly apparent throughout the Seventeenth Century. The practice of covering ceiling beams with plaster continued far into the Nineteenth Century, though now, paradoxically, the owner of an old house hastens to expose them again if they should be discovered.

Photograph No. ii shows the process of removing plaster covering a Tudor ceiling. The lateral beams, decorated with Tudor leaf ornamentation, are well preserved, new joists having been inserted between them in preference to the common device of tacking laths directly on to the beams themselves. But, unfortunately, the central beam has been badly mutilated, the whole of its carved lower surface having been hacked away. In a case like this the only wise procedure is to re-carve this beam with appropriate ornament conforming in character with what is extant. Incidentally, this woodwork was revealed by the removal of floorboarding above it during an electrical installation a few years ago.

Photograph No. iii was taken soon after the plaster had been removed from the smaller beams, the master beam in the centre and the wall-plate (which appear white in the photograph) having always been exposed. Here it will be seen that the laths had been nailed directly on to the side beams, a frequent impediment to restoration, as the tack holes have to be filled in after the ceiling has been washed and the whole brought to a uniform colour—by colour I do not imply the application of polish, varnish or stain of any kind, which would be a mistake. The timber should be brought back to its original dry appearance and

No. III.—HERE THE PLASTER HAS BEEN REMOVED FROM THE SURFACE OF THE LATERAL BEAMS : THE CENTRAL BEAM CROSSING THE CEILING AND THE WALL-PLATE HAVE NEVER BEEN PLASTERED OVER

left in its natural condition. If blemishes or other indications of age exist, they should be frankly left as they are found. One of the most repellent aspects of would-be reproductions of Tudor woodwork is due to modern saw-cut beams which have no structural *raison-d'être*, but are attached to the surface of a plaster ceiling and invariably stained with dark pigment.

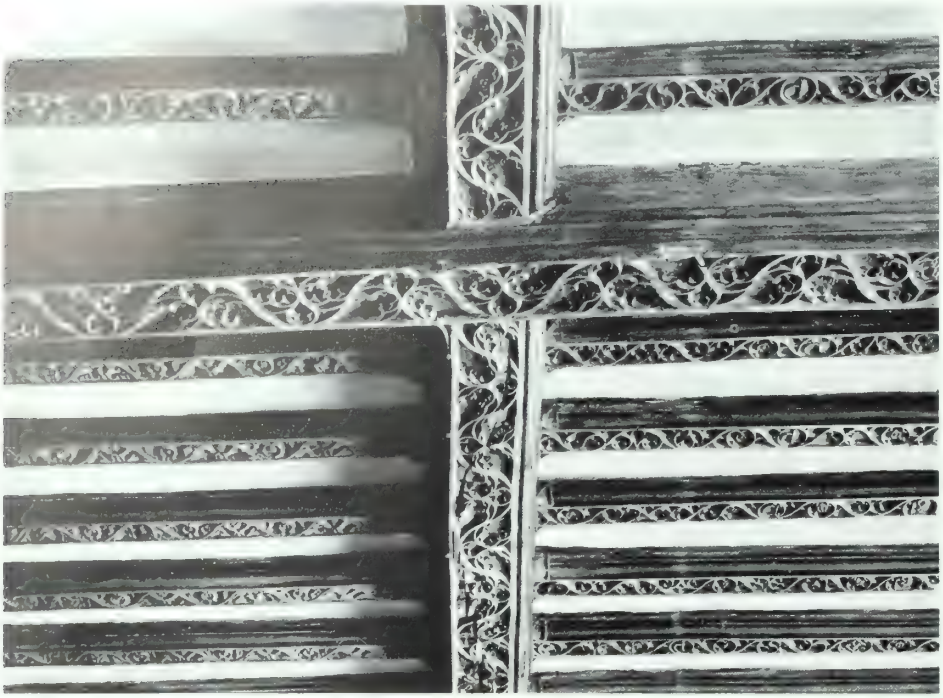
No. IV.—MASSIVE TIMBER BEAMS IN THE EAST ROOM AT THE MARQUIS OF GRANBY INN, COLCHESTER, ESSEX

This mania for the automatic colouring of old woodwork almost black, even when it is original, is both curious and incomprehensible. Sixteenth-century oak was never dark. Timber was left in a natural state and sometimes treated with linseed oil. Nothing is more restful in colour or convincing of antiquity than oak which has been left through the centuries to bleach out —especially when it is seen in combination with stonework, such as mullions or arches around windows. I have in mind, as a haphazard example, the solar apartments on the first floor at Stokesay Castle, not far from Shrewsbury (although there are many similar places), wherein there is agreeable affinity betwixt walls and woodwork, stone, faded plaster, and the old floorboards. In such places there is no deliberate striving or concentration on any particular feature or any obtrusive attempt to emphasize age. My experience has shown me that the owner of an old house is generally too eager to over-accentuate the characteristics of its period, which is unnecessary. Antiquity having been already established, there is no need for the introduction of non-descript objects merely because they look old; in fact, it is wiser to err in an opposite direction and stress the advance towards elements of greater refinement and especially of comfort.

No. V. CEILING BEAMS FROM EAST ANGLIA : ONE OF THE MOST CHARACTERISTIC CEILINGS OF ITS PERIOD EXTANT

Several of our fine open timber roofs were disfigured by stain in the Nineteenth Century (and one specimen recently), which process has reduced their appearance to that of a pitch-pine roof in a modern meeting-hall. It is conceivable that the ceiling in a tavern has been naturally and logically darkened by smoke, but never the entire roofing timbers of a great hall!

A notable feature of the timber house is the *massiveness* of the beams which were used. Look at those which span even a small room such as the Marquess



No. VI.—DETAIL OF CEILING BEAMS CARVED WITH GOTHIC TRACERY FROM PAYCOCKE'S HOUSE, ESSEX

of Granby Inn, near Colchester (photograph No. iv). How many tourists, I wonder, have observed the great thickness of the structural beams at the Musée de Cluny in Paris, which rest on stone corbels? Their length is also exceptional. In England, where large scantling was not always available, the average beam is not so long as those employed abroad; but the main horizontal timbers were always of considerable thickness to support the weight of the building above them. These were placed in positions where the main external walls were best able to support the downward strain, e.g. generally between windows, arches or other openings. Smaller beams were then inserted to prevent sagging. Additional strength to carry dead weight was at times provided by trusses or stone corbels, which is all that is required. There is no outward thrust from timber used horizontally.

At an earlier age the use of such heavy beams was unnecessary. In the Thirteenth Century, dwellings consisted of but one storey above the ground floor. In the early years of the Fourteenth we find mention of houses in London of several storeys with cellars beneath them. These dwellings—strange as such an arrangement may appear to us to-day—were divided up into sections as the freehold property of numerous individuals who gained access to their quarters by means of an external staircase, roofed with tiles or stone.

Even throughout the Fifteenth Century the domestic dwelling was far from ornate. Ceiling timbers were left unadorned, although the age was essentially one when the woodworker had improved his status and was no longer subordinate to the mason. But output then was concentrated upon ecclesiastical work of every description. The roof of a great hall in the Sixteenth Century was unadorned compared with the lavish ornamentation in a church or private chapel—such as Wolsey's Chapel, for instance, at Hampton Court, which is ablaze with bosses and great pendants of cherubs blowing trumpets, and the arms, badges and mottoes of the King, etc., all profusely gilded and painted.

Little change occurred during the whole of the period of Henry VIII in the method of constructing a timbered ceiling or the disposition of the beams, though ornamentation varies greatly according to locality. We see in photograph No. v a ceiling from East Anglia—a very fine specimen indeed, which has never been painted or plastered over. It is carved with conventional twisted foliage with a serrated edge, and slightly canted upwards towards the central beam. One's first impression would place it among many similar ceilings fairly late in date. But compared, for instance, with the Paycocke ceiling, photograph No. vi, which is carved with flowing Gothic tracery by a craftsman of no mean order, and seems to be the older work, its date actually is earlier. Even so, the Paycocke ceiling is as good of its kind as any late Gothic carving. The finish and refinement displayed in its cutting are far in advance of much

No. VII. CARVED BOSS AT INTERSECTION OF BEAMS : GODOLPHIN HOUSE, CORNWALL : EARLY XVI C

No. VIII.—FLAT CEILING OF BOARDED TYPE WITH DECORATIVE RIBS EARLY SIXTEENTH-CENTURY CRAFTSMANSHIP FROM EAST ANGLIA

ing, more elaborate, is the well-known specimen in Bishop Russell's Hall (No. ix), at Lyddington Bede, which conforms in character with several of the same type seen in our East Anglian churches (e.g. Framlingham in Suffolk, etc.). It is probably the most important specimen extant of these flat, boarded ceilings, while the room it covers could be quite outstanding in many ways if suitable objects were introduced into it. The wide margin of coved fan-vaulting with carved bands of open tracery acts as an ornamental cornice to the walls and forms a frame for the ceiling, reducing its size, which reminds one of a hammer-beam roof, the object of which was to reduce the area of thrust.

Hundreds of these fine timber ceilings have perished by fire; and it is impossible to compute the loss of ecclesiastical woodwork in our churches. It is easy to understand that once a fire started in any building largely composed of timber—and many churches were vaulted in timber to imitate stone—the chances of its survival were slight, especially if it were situated in an isolated locality, when modern fire-fighting appliances were unknown.

Even in recent years, when London was burning our losses were dire and catastrophic. Much perished unavoidably, but what justly excites one's ire and indignation is the fact that a large proportion of historical woodwork—not to mention priceless portable possessions—could have been saved by the exercise of only moderate foresight and intelligence! All the well-known carving and panelling of

contemporary work, which often suggests the haphazard efforts of an apprentice. Allied in character is the ceiling produced many miles away at Godolphin House in Cornwall, the technique of which is in some ways of even more advanced craftsmanship (photograph No. vii).

Contemporary with No. v, and from the same house, is a form of flat ceiling in which the structural timbers are planked beneath them with boarding (similar to that on the floor above them) and faced with moulded ribs divided into a geometrical pattern (photograph No. viii). Costs of production being higher, there are fewer Tudor ceilings of this design than those with open beams. Another ceil-

No. IX. BISHOP RUSSELL'S HALL AT LYDDINGTON BEDE : GEOMETRICAL COFFERS FORMED BY MOULDED RIBS ENCLOSED BY CARVED TRACERY AND PENDENT CUSPING : PROBABLY THE MOST IMPORTANT EXTANT : COPYRIGHT OF COUNTRY LIFE

No. X.—CEILING AT BRIDGWATER, DIVIDED INTO COFFERS BY HEAVY BEAMS WITH DEEPLY MOULDED SECTIONS : 20 × 16 FT.

St. Lawrence Jewry, for instance, could have been unscrewed from its backing and taken to safety in a few hours!

As to the construction of the timber house, I am of the opinion that, despite an abundance of material and in an age when the weekly wage-bill for labour was a relatively small item on contracting costs, a building which incorporated several finely-moulded ceilings, etc., must have taken a considerable time to erect. Materials would, if possible, be purchased locally, which meant that timber, for instance, would have to be felled, sawn up and—being green—would take time to dry out. If a church was to be built, wealthy families owning land near by would present standing timbers from their estates as and when it was required. Probably half would be procured from such a source, the residue collected elsewhere, or, as often as not, imported from abroad. Thus the cost of transportation exceeded that of labour, unless the site of the building in question was beside a river or canal on which materials could be floated to it.

There is little doubt that a considerable amount of wet timber was employed in all parts of England; but as a rule its use was confined to features never intended to be seen—such as the ceiling joists which have now been exposed in so many old houses, which twist and bend in curious lines due to the use of unseasoned wood. I regret that so much woodwork of this nature, which was purely structural in purpose, has been exposed in recent years. It is generally unsightly, and conveys an erroneous impression of an architectural period the character of which was essentially symmetrical and orderly.

But whether a church or a manor, a new building for any purpose excited widespread interest. If a church, the interest would not be confined to one county. Advice would be sought from many authorities, especially pilgrims who had travelled abroad; while decorative embellishments would be copied from or based upon existing prototypes or taken from pattern-books then in circulation. Nevertheless, local traditions and styles were influential everywhere, due to the inspiration and skill of the creative artist untrammelled by rule or regulation, and stimulated by the desire to surpass the efforts of others, competition between guilds and various centres of production being intense both in England and abroad.

Whether we regard the Sixteenth Century as 'the good old days,' or deem many aspects of it to be bad, as they certainly were, one fact is certain: a craftsman had an interest in life, his work must have been a joy and a pleasure; he never knew the soul-deadening monotony endured by the modern makers of 'mass-produced' articles.

Furthermore, a workman was rarely long out of employment and could concentrate for a great part of his life on one specific subject and master its technique. Not only was the carver proficient in the technique of his craft, he was also a person endowed with imagination and much Classical and theological lore.

The carver to-day might pale perhaps if his union were to expect him to know the feats, functions and emblems of the saints and to presuppose his ability to portray and individualize the angelic hierarchy, to personify by his art the virtues and vices, to produce images, birds, beasts, reptiles, fishes, mermaids and other mythological beings, including fiends and their infernal relations—not to mention architectural ornament and the rules of heraldry, etc. Even if he were appropriately erudite and apt in copying and following explicit directions, the modern carver in the absence of training would lack the imagination and spontaneity of his early predecessors, because we have quite certainly retrogressed on the plane of creative art.

I wrote the word 'imagination' a moment or so ago in order to emphasize that ornament had to be invented as production progressed in order to fill in spaces calling for embellishment, of which the design was generally left to the discretion of the carver (many notable examples can be traced to the hand of an actual craftsman). It is far from an easy matter to design decorative surface ornament to fill in a certain space, especially to maintain proper scale if it has to be carved high above the ground or on a ceiling. I feel certain that angels holding shields or emblems were so frequently used to fill in a spandrel panel on account of its awkward shape, especially the spandrels on either side of a high-pointed arch, which generally give the designer a headache. Wings are such decorative features and full of drawing. They can be either long or short. They can fall downwards to force a vertical line or point horizontally like a sign-post.

I may have used up too much space to discuss these general topics—though they are all essentially connected with the same subject—but now I would like to add a few comments upon a very important specimen of woodwork which, of its kind, is a triumph of the carpenter's craft in combination with carving of a very high order (No. x).

Obviously, this remarkable ceiling, situated in a domestic dwelling at Bridgwater, is alien to its position, though probably not to its locality. As far as my knowledge goes it has no counterpart in any building other than a church; but it shows complete affinity—in both design and execution—with many well-known examples over the choirs of rural churches, which are carved, as in this one, with foliage, heraldry and numerous sacred subjects. When a ceiling of this kind is seen so near to the floor in a small apartment it suggests a 'close up' of a church ceiling which has been removed from its setting and is discordantly out of place.

No. XI.—PART OF THE BRIDGWATER CEILING : FINELY CARVED DETAIL OF BOSS & VINE LEAVES

However, being ignorant of its history, I must not be dogmatic. I merely direct the reader's attention to the depth of the panels formed by the intersection of the beams, the size of the bosses on the moulded ribs which form the coffers, and the large scale and vigour of the ornament generally. He will also observe that this ceiling is structurally detached from the fabric of the house itself, as the timbers which support it are comparatively modern and cut by a circular saw.

In character it is unmistakably of Somerset, and I think it very probable that it was originally part of a neighbouring church now demolished. Witness to its ecclesiastical provenance seems clearly borne by the carving on the bosses illustrating Bible subjects, e.g. *Peter and the Cock*, *The Swine and the Sea*, *The Cup of Grapes*, *The Angel and the Star*, while the central boss is cut with a rose under a crown. These designs intermingle with delicate olive and grape leaves and various fruits referred to in the Bible.

Since some of the other ceilings which have been under review are, in comparison, somewhat primitive in character it should be remembered that they are the structural timbers of the houses containing them and that the comparative coarseness of their ornamentation is essential in objects intended to be seen only at a distance. It would be unjust to disparage such carving by comparing it with the finer and more finished efforts of the contemporary cabinet-maker, especially as but little ceiling ornamentation of a domestic character had appeared in England when it was executed.

As there are several Gothic churches which suffered by enemy action now being restored, and others to follow, perhaps a word in conclusion upon restoration of woodwork which has been damaged (as distinct from preservation) may not be out of place. Apart from those in the city of London, the majority of churches destroyed dated from the last quarter of the Nineteenth Century, the loss of which is not so great as that of a typical Victorian church now about a hundred years old; because apart from their pitch-pine embellishments and the horrors of sentimental stained glass, I have little doubt that in another hundred

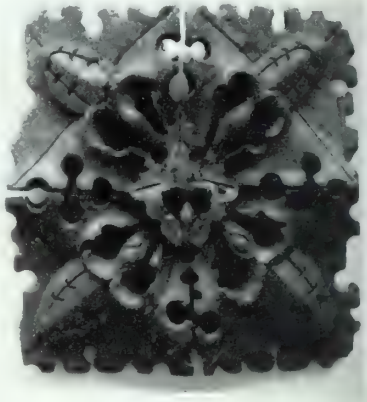
No. XII. BOSS, ENGLISH : LATE XV CENT.

years they will be valued by English people. Many of them were designed on sound tradition; they are well built; and as the sky-line is one of the most important aspects of any city, a church spire of any period is helpful. The spire of St. Mary Abbotts, for instance, which is based upon the lines of the twelfth-century spire at Chartres, adds greatly to the surrounding vistas when seen from Kensington Gardens. Luckily it was only the roofing timbers of this church which were burnt, and these can easily be replaced, but when we come to the structural woodwork of a country church restoration calls for a very definite policy, even if more costly.

I have in mind a charming church in Kent which was shattered by blast and gutted by fire. So extensive was the damage that it was at first decided to construct an entirely new roof, the aspect of which would have had little affinity with the main fabric of stone which was undamaged. Wise counsel prevailed, however, and when all the fragments of ancient woodwork had been collected it was found that about two-thirds could be reused in their former positions. This is the only proper and intelligent procedure, which should be adhered to whenever possible. Many new sections have now been spliced on to old beams which were only half their former length, and in many cases new ceiling bosses will have to be carved. Of course, old brown oak is essential for this work, and is generally procurable, and on a recent visit it was heartening to see several woodworkers using an adze on great beams in order to produce a similar surface to the originals.

Nevertheless, it is important to point out that essential structural restorations of this nature should remain as such, and that no attempt of any kind be made to distress chemically or to colour new work to falsify its appearance and simulate age. The use of a wire brush on modern carving, for instance, will reduce it to the level of a fake. Restored sections of carving should be visible and frankly admitted, in the manner of a museum exhibit only a portion of which is genuine.

In the same manner every fragment of ancient stone carving should be preserved. When Rheims was under fire at intervals I watched the care with which even a small piece of shattered stone was sorrowfully collected, carefully marked and put aside. Every part of it has now been replaced (after the greatest jig-saw puzzle in history) and Europe is under a deep debt of gratitude to all concerned for this manifestation of intelligence and skill.



No. XIII. BOSS, ENGLISH : LATE XV CENT.

I know that many officials of the Church are opposed to any of the elements of a museum being introduced into a church. To them I would point out that if a rural church is deprived of all vestiges of antiquity there is little left to commend it, either locally or to the casual wayfarer.

It is probably unnecessary to offer the advice that the same procedure be adopted in the restoration of any ancient building which has to be re-erected, whether civic or domestic. Local builders are known for their distaste for new work which incorporates old, due, generally, to lack of experience, as such work requires careful supervision, and is less costly than a 'nice new job.' In Surrey the roof of a great hall is now being re-erected in the manner I have indicated, and I predict that in twenty years or so, when the new woodwork has settled down, the next generation will be unaware of its introduction.

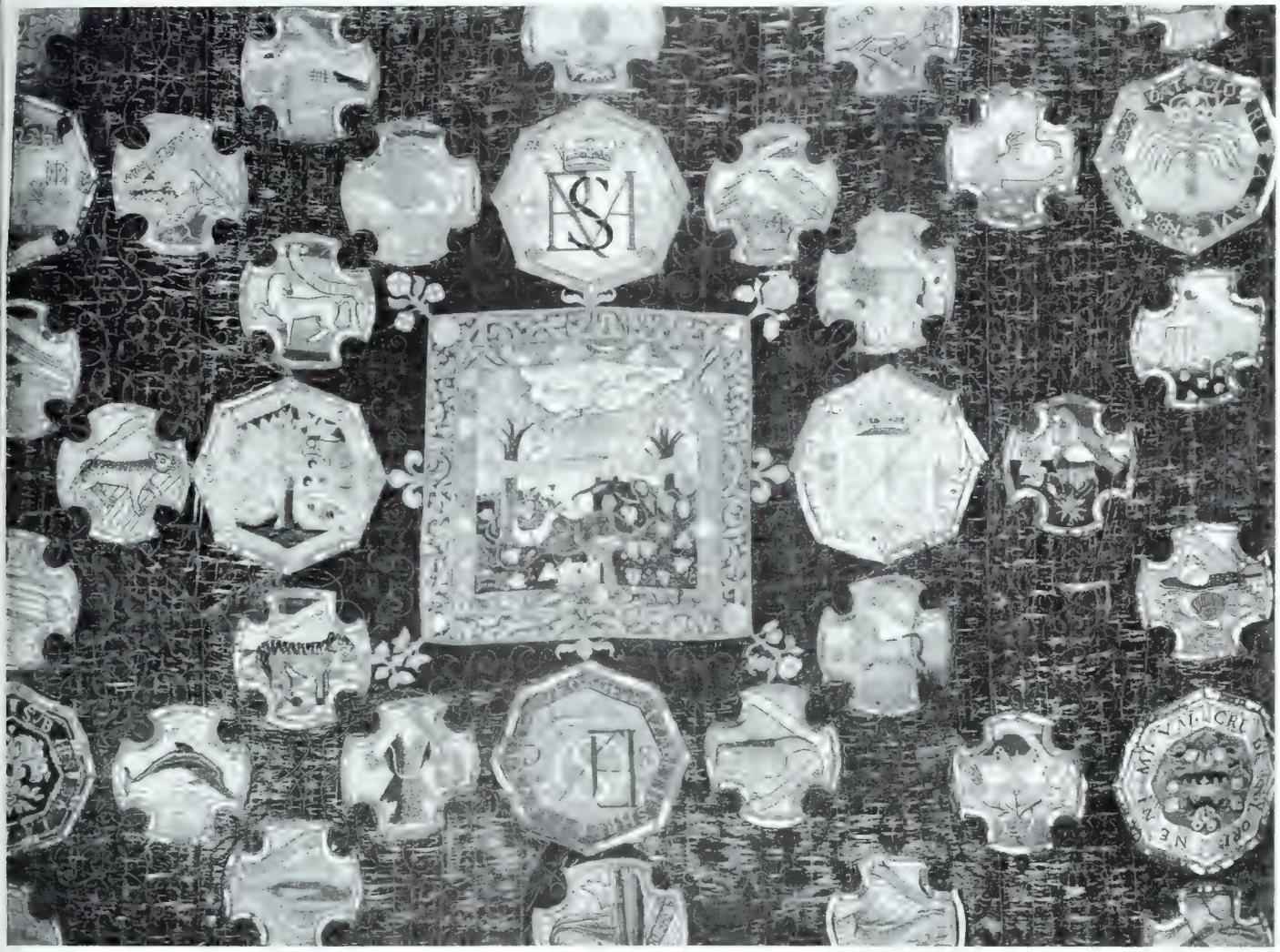
Throughout the ages, ceilings have always been regarded as features of considerable decorative importance. My work as a decorator has brought me in contact with architects and designers of many nationalities, all of whom would concentrate on the nature of a ceiling—whether domestic, theatrical or ceremonious in intention—and devote more time to its design than to any other feature. The dome or the vaults of a church is or are always the most ornate part of the fabric they adorn. Our hammer-beam and arch-braced roofs are none the less remarkable for outstanding craftsmanship. From a palace to the ceiling in the boudoir of a cocotte in the Eighteenth Century the ceiling was always the crowning feature of a decorative scheme, the latter being adorned with refined ornament inset with paintings, etc.

One regrets that in modern work to-day there is nothing on a ceiling other than a bleakly bare area of space as expressionless as plaster and distemper can make it. It has to conform with our box-like dwellings, strictly utilitarian in purpose, and requires little mental exertion to produce. Nevertheless, this drift in fashion is unfortunate, as it affects the daily life of individuals and involves a decay of craftsmanship.

No. XIV. SEATED LOSSES USED FOR MASKING INTERSECTIONS OF BEAMS : ENGLISH, LATE XV CENTURY

ROYAL STUART EMBROIDERIES OF THE SIXTEENTH CENTURY

By MARGARET JOURDAIN



No. I.—PORTION OF THE MARIAN HANGING FROM OXBURGH HALL, SHOWING THE SQUARE PANEL WHICH BEARS THE IMPRESA OF MARY, QUEEN OF SCOTS

A PANEL of needlework* at Hardwick Hall was claimed in 1921 as the solitary instance of work that could be attributed to Mary, Queen of Scots,† on internal evidence.

Two years later, however, the publication of a detailed study of the embroidered velvet bed furniture at Oxburgh Hall, in Norfolk, brought convincing internal evidence that this furniture 'came from the joint workroom of Mary, Queen of Scots, and Elizabeth, Countess of Shrewsbury,' during the early years of the Queen's captivity in England. The three curtains of green velvet and a valance, mounted with a number of needlework medallions, form a set. (There remain at Oxburgh Hall thirty-nine pieces of needlework of similar character, which have been cut from a fourth curtain.) Though there is close similarity of design in the three curtains, one is 'Marian' in its symbolism; the two others (the Cavendish and Shrewsbury curtains) bear arms, cyphers and an emblematic panel which connect them with two of Elizabeth Hardwick's husbands, Sir William Cavendish and the Earl of Shrewsbury.

This bed furniture has been at Oxburgh since 1761, when Sir Richard Bedingfeld's wife, Mary Browne, brought it from Cowdray in Sussex. An ancestor, Anthony Browne, Viscount Montagu,‡ a statesman 'highly esteemed for his great prudence and wisdom, though earnestly devoted to the Romish religion,' was one of the Commissioners who sat on the trial of Mary, Queen of Scots.

* This panel, about three feet square, is worked with roses, thistles and lilies, and mounted with three oval medallions in *petit-point* of emblematic subjects, one of which is signed M A followed by R.

† In Kendrick, *A Book of Old Embroidery* (1921), p. 11.

‡ 1526–92. His second wife was a daughter of Lord Dacre and Elizabeth Talbot (daughter of George, 5th Earl of Shrewsbury).

No. II.—THE CAVENDISH HANGING: THE CENTRAL PANEL DEPICTS FLAMES ON WHICH TEARS ARE DROPPING (SIGNIFYING LADY SHREWSBURY'S TRIBUTE TO HER SECOND HUSBAND, WILLIAM CAVENDISH) SURROUNDED BY CAVENDISH EMBLEMS

There is ample evidence of Mary's activity as an embroideress during her captivity. At Lochleven, in 1567, she wrote a letter to the Confederate Lords, requesting that she might have 'an embroiderer to draw forth such work as she would be occupied about.'* In England, she was allowed an embroiderer, and she was not stinted in materials. When in the custody of the Earl of Shrewsbury at Tutbury, he writes to Cecil† that the Queen 'continueth daily resort unto my wife's chamber, where with Lady Leviston‡ and Mrs. Seaton she useth to sit working with the needle in which she much delighteth, and *in devising of works*.' The Oxburgh bed furniture dates from this period of close contact between the Queen and Lady Shrewsbury*; and one of the curtains bears the date 1570 on the centre-piece.

The interest in emblem-books and 'impresas' was a feature of Elizabethan needlework, and this form of decoration was encouraged by the skilled embroiderers who were attached to some households. A bedspread worked by Mary is described in full detail in a letter of William Drummond to Ben Jonson.† Drummond's interest in emblems led him to make a list of them, with their accompanying 'words' or mottoes, many of which were derived from Paradin and other emblematists whose work was familiar to Mary at the Court of France. Several of the emblems in the bed described by Drummond, and on the Oxburgh bed furniture, reveal Mary's hopes and fears when she was scheming for her liberation.

Of even greater interest are the fragments cut from a fourth curtain about the same size and character as the Marian example. Several pieces are signed MR, among them a black-and-white dog, with the inscription *Jupiter*. When at Sheffield Mary applied to the Cardinal de Guise for 'some pretty little dogs, to be sent her in baskets, warmly packed.' The centre-piece, which is a remarkable example of emblematical design, is worked with an armillary sphere, in a cloud of ostrich feathers, and a stormy sea below, with ships and sea monsters. The motto (translated), *Sorrows pass and hope abides*, is characteristic of Mary's rapid resilience in trouble.

In the Oxburgh curtains the applied panels are of

*Agnes Strickland, *Life of Mary Stuart* (1854), p. 350.
†March 15th, 1569, quoted in Leader, *Mary, Queen of Scots in Captivity* (1880), p. 45.
‡Livingstone.

*In 1577 Lady Shrewsbury was anxious that her husband, and the Queen, should move to Chatsworth from Sheffield Castle, and about that date the quarrel between Lord Shrewsbury and his wife seems to have begun.
†Herford and Simpson, *Ben Jonson* (1925), Vol. I, pp. 208–10.

hree kinds: a square em-lematic centre-piece; maller, octagonal em-lematic panels; and anels worked with a ypher. In the Marian cur-ain (No. i) the theme of he centre-piece is two rees above a fruiting vine, nd a hand holding a sickle utting the vines 'as they lo in the sprynge Time.' The motto is *Virescet vul-nere virtus*. (The theme was Mary's chief impresa; and s described as that on a cushion worked by her and given to the Duke of Nor-folk as a token.*) On the left of this theme is the com-bined monogram of Mary and her first husband Fran-çois II, and on the right is a shield with the Royal Arms of Scotland. Sur-rounding this centre-piece are octagons worked with monograms and devices, one of which has the let-ters forming Maria S sur-mounted by a royal crown and flanked by thistles. Round the border is the well-known anagram of Mary Stuart (*sa vertu m'at-tire*); other octagons are worked with: (1) the mono-gram GE (for George and Elizabeth), surrounded by 'George' and 'Elizabeth Shrewsbury' in clear; (2) a fruiting apple-tree with the motto *pulchriori detur* (Be it given to the fairer); (3) a monogram on which the letters EM are traceable (for Elizabeth and Mary) surmounted by a royal crown, surrounded by *virtutis vinculae sanguinis arctiora* (The bonds of virtue are straiter than those of blood). Round the monogram are a thistle, rose and lily.

No. III.—THE SHREWSBURY HANGING: IN THE CENTRAL PANEL IS DEPICTED A LARGE CUP INTO WHICH A RAVEN IS DROPPING PEBBLES: WITH HERALDIC SYMBOLS TYPICAL OF LADY SHREWSBURY'S WORK

Other emblematic medallions are worked with: (1) a sun and sunflower, with the motto *non inferiora secutus* (Not having followed lower things); (2) a tortoise climb-ing a palm-tree surmounted by a crown, with the motto *dat gloria vires* (Glory gives strength); (3) a phoenix rising from flames and surmounted by a crown†; (4) conven-tional foliage with the motto *anguis sub herba latet* (A snake lurks in the grass); (5) a design of apples with the motto *ne nimium crede colori* (Trust not overmuch to appearance). The mottoes are for the most part cautionary, but the motto *virtutis vinculae sanguinis arctiora* appears to glance at Queen Elizabeth.

There is less indication of character in the two curtains worked for (and by) Elizabeth Hardwick, with cyphers and armorials commemorating her second marriage (to Sir William Cavendish (?1505–57), and her fourth marriage (in the early part of 1568) to George, Earl of Shrewsbury, 'the greatest subject of the realm,' a man of excellent character, 'half a Catholic, and the owner of several castles and houses in any of which Mary might be kept in safety.' Before her marriage with Lord Shrewsbury

*Murdin, *State Papers*, pp. 46 and 50. Cited by F. de Zulueta, *Embroideries by Mary Stuart and Elizabeth Talbot* (1923), p. 6. I owe much to the careful research embodied in this record.

†A phoenix rising from flames is quoted by Drummond as the impresa of Mary of Lorraine (mother of Mary, Queen of Scots), with the 'word' *en ma fin git non commencement*. This motto was observed on Mary's cloth of state at Tutbury by White in 1569.

a marriage was arranged between Gilbert Talbot (his son and eventual heir) and Mary Cavendish (daughter of Sir William Cavendish), also of Henry Cavendish (Sir William's eldest son) with Lord Shrewsbury's daughter, Lady Grace Talbot. The 'Cavendish' curtain is mounted with twenty-four medallions with two half-medallions. The centre-piece, which is a tribute of his widow to Sir William Cavendish, is worked with flames, on which tears are dropping, and the motto *extinctam lachrimae testantur vivere flammam* (Tears witness that the quenched flame lives). In the top border is the monogram WC, flanked by a broken chain and a broken mirror. The shield of arms on the left shows, in the first quarter, the Cavendish arms, *three bucks' heads caboshed*; that on the right, the Cavendish arms impaling Hardwick (*argent, a saltire engrailed azure; on a chief of the second, three roses of the first*). The date 1570 is worked on this border. Down the left border are a broken mirror, a fan with broken handle, scattering its feathers, and the Cavendish motto (*cavendo tutus*) above their crest, a nowed serpent. Down the right border are a broken girdle, with the monogram ES and coronet, three broken rings interlaced, and a stag *trippant*. Along the bottom border are a torn glove, the monogram ES, and a broken girdle. Above the centre-piece is an octagon worked with a monogram beneath a coronet, surrounded by 'George Shrewsbury' in clear. The three emblematic panels are worked with: a tree with the motto *vera felicitas semper illaesa* (True happiness is always unscathed); flowers with the motto *vera virtus periculum affectat* (True courage courts peril); an oak, with the motto *integritas vi[tae?] robor[e?] peren[n]ius est* (Integrity is more lasting than oak).

The 'Shrewsbury' curtain, which is of the same size and character as the 'Cavendish,' has as its centre-piece a raven dropping pebbles into a large two-handled cup, with the motto *ingenii largitor* (Bestower of wit) on a scroll below. Both theme and 'word' occur in Paradin's *Devises heroiques* (1557). Paradin explains that the raven in the impresa fills a basin with pebbles until the water at the bottom rises to a level at which the bird can drink.

The design of the border is fantastic, but except for the winged sphinxes there is no suggestion of Eastern motives. The top of the border centres in a *bucranium* flanked by small nude figures holding up a half-moon; on the sides are swathed terminal figures, and at the base, a mask flanked by cornucopiae and at the angles small nude figures.

No. IV. THE MARIAN CENTRE-PIECE: TWO TREES ABOVE A FRUITING VINE AND A HAND WIELDING A SICKLE: MOTTO, *VIRESCET VULNERE VIRTUS*

Above the centre-piece is the monogram in which the letters ET (for Elizabeth Talbot) can be read surrounded by 'Elizabeth Shrewsbury' in clear. There are three emblematic panels worked with: (1) a conventional plant, with foliage and tap root, with the motto *eventus rei in manu dei* (The issue of the matter is in God's hands); (2) a cherry tree, with the motto *Fugatis* [sic] *sic speciosa* (As fleeting as beautiful); (3) flowers with the motto *fecem biba qui vinum bibit* (Let him drink the dregs who drinks the wine); these medallions are signed ES. The rest are worked with animals, birds and fishes. One, two interlaced serpents, with the inscription 'Knotted serpents,' refers to the Cavendish crest, a nowed serpent. As was pointed out by de Zulueta,* Lady Shrewsbury's work is 'characteristically inferior in artistic conception and feeling to Mary's.' Her mottoes are copy-book maxims of a practical kind, in comparison with the allegorical 'words' chosen by Mary.

Some of the 'words' accompanying impresas which appear on the inner (needlework) border of the Marian centre-piece from the fourth (mutilated) hanging are suggestive of Mary's vigour and enterprise. One of these is *ardua returbans vis animosa quatit* (Courageous strength casting down shakes things on high); another, *nodos virtute resolvo* (I loose knots by valour). Among the fragments signed ES are a panel worked with a plant, and the motto *contino* [sic] *intra tuam pelliculum te* (Keep within your own skin), and a cactus† with the legend *habeas extra lutum pedes* (Keep your feet out of the mud). These appear in some of Lady Shrewsbury's signed panels. There is sometimes no connexion between the subject of the medallion and the motto surrounding it.

The ground of the hangings is enriched with a scrolling design in couched gold. The setting out of the design is the same in the three hangings, each having a square centre-piece. Each centre-piece is framed in an outer border of brocade and an inner border of *petit-point* needlework, and at the angles flower sprays in raised work project beyond the border. The inner border of the Marian centre-piece (No. iv) is worked with a design of angular scrolls, throwing out lilies and other flowers.

The workers of the needlework panels often signed with a device or a monogram. The pieces signed ES appear chiefly on the 'Cavendish' and 'Shrewsbury' hangings, while several panels on the Marian hanging bear the

* *Op cit.*, p. 16.

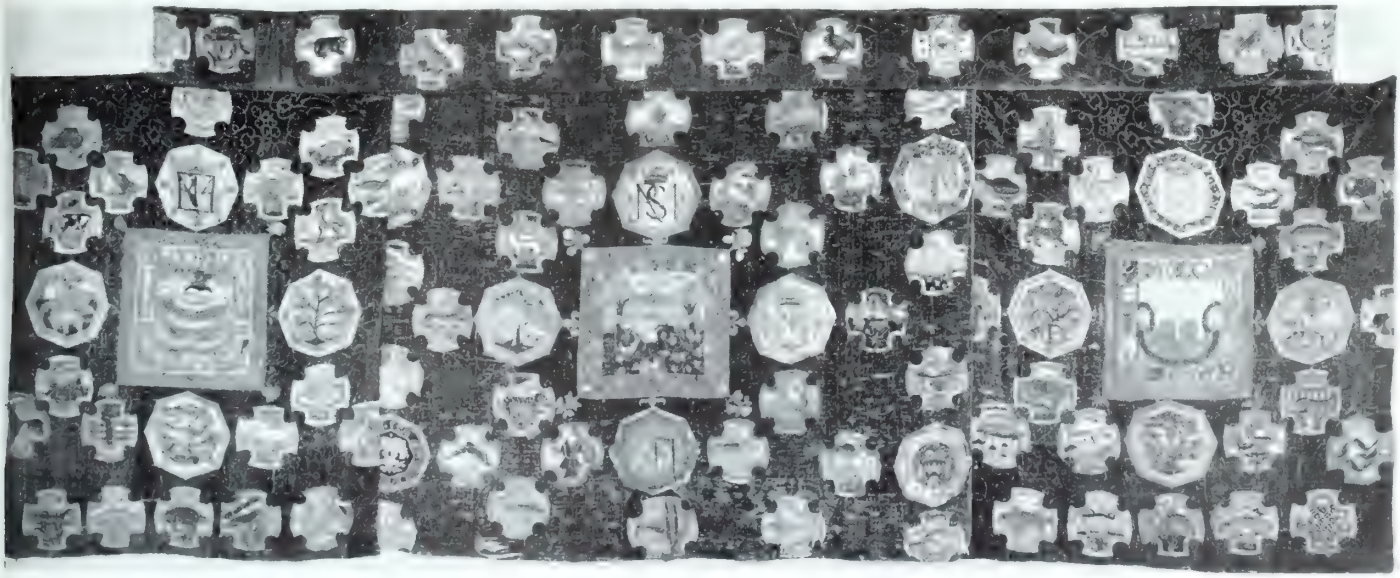
† The cactus was supposed to clear muddy water.

No. V. THE CAVENDISH CENTRE PIECE COMMEMORATING ELIZABETH OF HARDWICK'S SECOND MARRIAGE : IT BEARS EMBLEMS & THE DATE 1570

No. VI. THE SHREWSBURY CENTRE-PIECE (DETAIL OF NO. III) THE SUBJECT A RAVEN DRINKING WITH THE MOTTO *INGENII LARGITOR*

signature MR, and in some instances MA or MAR. There are a number signed ES, and the initials B and EB (unidentified) also occur. Among the mutilated fragments, three monograms survive, bearing on the surround portions of the names Grace and Henry Cavendish (the eldest son of Sir William Cavendish, and a daughter of Lord Shrewsbury). On the valance are mounted panels worked with animals and birds, but without mottoes or initials (except for one panel bearing the initials ES, and one the letter B). The shaped panels are worked with real or fabulous creatures, with some flowers and insects. The source of one of these, a toucan, has been traced to the German-Swiss Conrad von Gesner's monumental *Historia Animalium* (1551–8).

These embroideries, which it is hoped may find their way to Holyrood House as a permanent memento of the tragic Queen of Scots, are at present on exhibition at Messrs. Mallett & Son's Galleries, 40 New Bond St., W.1.



No. VII.—THE THREE HANGINGS AND VALANCE OF EMBROIDERED VELVET BED FURNITURE FROM OXBURGH HALL, NORFOLK, AS THEY NOW APPEAR

GARDEN SCULPTURE AT ANGLESEY ABBEY, CAMBRIDGE

SEAT OF THE RT. HON. LORD FAIRHAVEN

By CYRIL G. E. BUNT

No. I. BRONZE VASE, ONE OF A PAIR OVER FIVE FEET HIGH, WHICH CAME FROM CANFORD GARDENS, DORSET

THE recent experiment—not any too successful, as some have thought—of exhibiting works of sculpture in one of our public parks, revives the old question of appropriateness of design to position. These various works were not designed to be seen in the open under such conditions and therefore seemed, to many, out of place amid the formal paths and background of nature where they were displayed. It is a different matter, however, when works of sculptural art, designed with the express intention of adorning the formal garden or park, are seen in such congenial surroundings.

As proof of this we might exemplify any of the famous gardens of the 'Stately Homes of England,' planned in the Eighteenth or early Nineteenth Centuries, many of which are known to the public. Instead it is proposed to give, as an example, a short description of some of the garden sculpture which has been gathered together by Lord Fairhaven to grace the spacious gardens of his country seat, Anglesey Abbey, Cambridge. These were, for the most part, originally designed to be seen in positions similar to those which they now occupy; and the consequence is that, as we wander from one part of the extensive gardens to another, and come upon these 'garden ornaments,' we find them so excellently placed that their charm is enhanced by the natural beauties of their environment.

A very good illustration of this is found in the great gates at the entrance, which form an imposing introduction to what we are about to see, for they are both historically interesting and fine in their proportions. The two great pillars of rusticated stones are surmounted by lions *couchant* bearing oval shields blazoned with the Arms of England as borne up to the time of Elizabeth. They were not set here for this reason, but it is a happy circumstance since, in the main, Anglesey Abbey, as it is to-day, took shape in Elizabethan times, though parts of the building are perhaps as old as the original foundation in the Twelfth Century.

An inscription records that 'These Gate Piers and Gates were for many years the Admiralty Entrance of the Port of London Authority which was rebuilt in 1913–1922. They were placed here in 1926 by Huttleston and Henry Broughton.' Thus, not only the piers, but the oaken gates with their wrought-iron fitments once formed the entrance to the Old Admiralty building adjacent to Old Trinity House in Crutched Friars, pulled down to make room for the present Port of London Authority building.

Just within these gates, in front of the Keeper's Lodge, we may note in passing a small marble vase of Renaissance design, carved in high relief with *Neptune riding his Chariot* and *Neptune and Amphitrite riding a Dolphin*, which came from Ashridge Park.

Some fifty yards along the tree-shaded drive we come upon a wrought-iron wicket among the young beeches on the right, guarded by two tall Terms, strongly carved in stone. On one side *Hercules* is set with club over his shoulder; on the other is *Thalia* with her mask held before her breast. Passing through this gate we traverse a copse of beech and hazel, pheasants rising with a clatter as we pass, to reach a secluded, half-mile-long, grassy way between young conifers, known as the Warrior Walk, dominated at either end by a great ship's figure-head of carven wood. Near at hand is that of H.M.S. *Hector*; at the far end that of H.M.S. *Warrior*. They are magnificent specimens of their kind, of special interest because they are relics of two of the earliest ironclads which superseded the old two- and three-decker ships of the line in the 'sixties.

No. II. LEADEN FIGURE IN THE WARRIOR WALK, FORMERLY IN THE PARK, STOWE.

But more interesting for us is a pair of large bronze vases which we shall find here

pon our right. They are exceptionally ne specimens, over five feet in height bove their pedestals. Baroque in style, vith acanthus decoration in relief upon he foot, calix and lip and heavily scrolled andles, this finely proportioned pair, beautifully patinated and exceedingly mposing, came from the gardens at Canford, in Dorset (No. i).

Even more striking, however, are the our life-sized leaden figures which we ome upon at intervals recessed among he pines, on the left. It is surprising to emark how effective they are, standing is now, upon plinths, for they originally tood one at each corner of the roof of the *Temple of Concord and Victory* (designed by William Kent after the *Maison Carrée*) in he park at Stowe. They all are female igures of much artistic merit, as may be gathered from the one here illustrated No. ii). Since the Temple was completed by Signor Borra and commemorated the Peace of Fontainebleau (1785), we have here an approximate date for the figures.

Passing to one side of the gigantic *Warrior* we traverse a narrow path to reach the next figure, which stands looking down the Poplar Walk—an avenue of young trees planted by Lord Fairhaven in 1936 to commemorate the Silver Jubilee of Their Majesties King George and Queen Mary.

No. III.—AN AMAZON IN THE POPLAR WALK POSSIBLY BY VAN NOST OR BY CHEERE

This figure is again of lead—a charming little *Amazon* (No. iii), of eighteenth-century date. Though less than life-size it is admirably modelled, from the sandalled feet to the crested helm. The whole figure is full of subtlety, and one is tempted to believe that it should be ascribed either to Van Nost or to his successor John Cheere.

Away over the fields towards the village church are the kitchen gardens. Even these have their complement of garden ornaments. Along the wall is a row of terra-cotta vases and, below, against the wall is an old leaden cistern. To say it is of the normal, London type does not do justice to its pleasing proportions. Of more than passing interest is the fact that its panelled front bears the crest of the Townshend family, with the initials C.T. and the date 1758. Thus it may be associated with Charles, 3rd Viscount Townshend (1700–64), the son of 'Turnip Townshend,' the 2nd Viscount, the 'inventor' of rotational cropping.

In the centre of the kitchen garden is a large urn of Classic form—one of Coade's works in synthetic stone, distinguished for a very pleasingly designed frieze in relief, of terpsichorean revels. Of Coade's work more hereafter, but before leaving this part of the estate we may note a very happy little group of *Pan and the Child Bacchus wrestling*—a lead group of mid-eighteenth-century date standing in the midst of a mass of bush roses.

From the Poplar Walk we turn into the Mill Garden, enclosed on two sides by walls, on a third by the mill-stream, with the white mill itself in the far corner. In the angle where the two walls meet stands a little white marble Term, modern, but exquisitely carved in the form of an archaic flute-player. As we turn towards the Mill Water another great vase catches the eye.

This superb vase is of lead, and came from the rose garden at Drakelow House (Derbyshire). It stands within the precincts of the Mill Garden, where, seen against the copper beeches in a small clearing, the effect is very fine (No. iv). Close inspection reveals the excellence of its workmanship. It is as crisp as if it were bronze. From its circular foot to the acanthus-ornamented knop, it stands some five feet high without the plinth. Billet and dart ornament decorates the stem and calix, the latter springing from a collar of fully modelled acanthus foliage. Upon the body is a particularly well-designed bacchic frieze. On a narrow, plain band around the middle are incised the initials of the maker, W.M.

An obscure path beneath tall pines and sycamores, with the mill-stream flowing on the right, takes us to the River Garden. A thick, close-clipped hedge of stunted beech encloses its semicircular expanse; and, in the centre of the lawn, seen to great advantage, is a most impressive figure of *Father Time*, attributed to Rysbrack. The over life-sized figure is simply robed, in the broad man-

No. IV.—LEADEN URN IN THE MILL GARDEN—FROM DRAKELOW HO.

No. V. *FATHER TIME*: ATTRIBUTED TO RYSBRACK—IN THE ROSE GARDEN

No. VI.—TWO HERALDIC GRYPHONS OF MARBLE IN THE HERBACEOUS GARDEN

No. VII.—ONE OF SIX CARYATIDS MODELLED BY COADE OF LAMBETH

ner characteristic of that artist, and of fine stance. Though surrounded by tall trees, he keeps his noble proportions. He holds in the right hand a sickle, while the left is bent across his chest (No. v). Over against the hedge there is an old marble bench, carved in relief with bacchanalian scenes, the two arms formed of fauns playing pipes.

Leaving this retired spot where, in spite of the figure, time seems loth to pass, we cross one path and are enticed down another which may be called the Poet's Walk, for a little way along, placed upon a slight eminence beneath the trees, is a stone figure about four feet high full of unobtrusive expressiveness. The figure is that of an elderly man gathering his heavy robe about his hunched shoulders. On the pedestal beside his feet stands a small vase filled apparently with fleece. Could it be intended for the then-well-known poet, John Dyer (*c.* 1700–58), who published his long poem *The Fleece*, eulogizing the improvements taking place in the spinning industry, in 1757?

No. VIII.—ONE OF A PAIR OF MARBLE VASES FORMERLY AT YORK HOUSE, ST. JAMES'S PK.

This winding path, if we pursue it a little farther, rewards us with a glimpse, down a long vista of young limes, of three fifteenth-century Gothic statues—*the Virgin* and two *Bishops*—against a background of tall trees. Retracing our steps, however, we enter the Herbaceous Garden—a wide crescent of glorious colour. Just within the entrance we come upon two priceless beasties carved in marble. They are a pair of stately heraldic gryphons of great power and subtlety (No. vi). Each crouches upon an oblong plinth, ceremonially carpeted, the scaly front claws resting upon a volute. The long, tufted tails coil between the hind legs and up over the haunches. They exhibit a very powerful upward sweep of the body, the feathered wings being overlaid by a cresting of acanthus-leaf design. A more formal repetition of this motive (reminding us of an heraldic label) ornaments the breast. The erect head with fearsome beak completes the fine effect of these unique figures.

A wide crescentic belt of greensward leads us to the other side of this paradise of flowers, passing on the way two old French bronze vases of rare execution, which were acquired by Sir Richard Wallace for Bagatelle and, like two further pairs to be spoken of later, were left by Lady Wallace to Sir John Murray-Scott who, in his turn, bequeathed them to Lady Sackville. At the farther entrance to this garden we pass a splendid bronze group of *Pan with his Goat*, on the base of which we read: MVNIFICENTIA D.N. BENEDICTI P.P. XIV. A.D. MDCCXLVI.

Emerging here into the open we have a distant view of another work of Coade, on a pedestal in the centre of a large rectangle of lawn. It is a seated figure of *Father Time*, conceived quite in the old manner, but carried out in that patent 'terra-cotta' composition associated with this artist's name and reputation. The figure of the old man with spread wings is seated upon a rock. The left hand, resting upon his knee, holds an hour-glass; the right holds the scythe. The whole figure composes well upon its roughly shaped base.

Nearly a mile away across the Park we shall find some more examples of the

No. IX.—ONE OF A SET OF FOUR MARBLE VASES BY SCHEEMAKERS AND DELVAUX : IN THE ROSE GARDEN

work of Coade, in the form of six excellently modelled caryatids after the antique (No. vii). A good deal has been written about this inventor of a secret substitute for stone, who had an 'Artificial Stone Manufactory at King's Arms Stairs, Narrow Wall, Lambeth, Opposite Whitehall Stairs' (to quote the title-page of a catalogue he issued in 1784). No one seems to know exactly what it was, this material in which he worked; but it has stood the test of time and weather remarkably well.

That, at his best, he was no mere turner out of replicas is shown by the Coade pieces at Anglesey Abbey, none of which is listed in his catalogue. We may therefore feel that they were in the nature of special creations. Indeed, the modelling and expressiveness of these caryatids are superb. Although they are signed and dated 'Coade, Lambeth, 1793,' they may even have been carried out by either John Charles Rossi or John Bacon, R.A., who were both associated with Coade's factory, Bacon, indeed, being managing director.

These six striking figures, standing at intervals like sentinels beneath the trees, mark where another broad, grassy walk stretches away north and south. At the crossing of the ways we note the fine sense of proportion which has placed at either end a colossal vase, the pivot of a circular clearing. These great marble vases (one is shown in No. viii) once stood in sight of St. James's Park, for they came from the well-known mansion originally known as York House, subsequently as Stafford House and, after 1913, as Lancaster House. It was completed by Sir James Barry as the town house of the Duke of Sutherland, and the vases doubtless date from this time. Severely Classic in form and design, the bowl rises from a circular moulded foot, the calix being decorated with drapery festooned between four great handles and grotesque masks. The wide-spreading rim of lotus petals is some six feet above the modern pedestal.

No. X. *PAN*: ENTRANCE TO ROSE GDN.

We now retrace our steps towards the house and enter the Rose Garden by an ancient door in the wall, here flanking the back carriage drive. This door is of panelled oak, studded with iron nails, with original wrought-iron handle, on the escutcheon of which are the initials H.C. (for Henry Cromwell). He it was who had this door made for Biggin House, Ramsey. It was removed to Ramsey Abbey in 1757, and was given to Lord Fairhaven by the Hon. Diana Broughton, of Ramsey Abbey.

Here, overlooking wide beds of exquisite roses, are placed two delightful figures of a shepherd and shepherdess in lead. They are not the only copies known and we have read derogatory remarks about their kind. They are dainty conceits, typically eighteenth-century, and were doubtless by John Cheere, successor to Van Nost. Smith, in his *Nollekens and His Times*, speaks of visiting an old lady near Hampstead Heath: 'Her evergreens were cut into shapes of various birds and Cheere's leaden painted figures of a shepherd and shepherdess were objects of as much admiration with her neighbours as they were with my Lord Ogleby.'

In the Rose Garden also to be noted are four white marble urns complete with pedestals of great beauty, very effectively placed in front of the thick yew hedge. Two of these are by Scheemakers and two by his collaborator Delvaux. Each is signed. From square bases rise the fluted stems, the calix being decorated in relief with acanthus and floral sprays. The brief handles rise from satyr masks, and on the body of each is a fine frieze in relief, different on each—*Satyrs and Maenads*, *Bacchus and Pan*, *Hercules*, *Nymphs and Fauns*—all beautifully wrought. The covers are domed, with formal acanthus ornament, surmounted by a pine-cone finial (No. ix).

On leaving this quiet retreat we pass between a pair of superb Terminal figures of the great god *Pan*. One, the more powerful, shows the god playing the syrinx (No. x); in the other he is sound-

No. XI. EIGHTEENTH-CENTURY SUN-DIAL ON THE SOUTH LAWNS

the conch. They are very effective, standing literally within the thickness of the dark yew hedge.

We now find ourselves upon the lawns before the south front of the house, and on our left is the eighteenth-century sun-dial shown in No. xi. From a plinth of two steps rises an elegant vase-formed shaft, carved in relief with acanthus foliage and twisted flutes, to where, above a plain collar and acanthus cresting, the dial plate is set. The latter, of bronze, is finely engraved and bears the name of the maker—B. Cox, Kew, and the date 1785.

A broad, gravelled walk crosses the south lawns, along which, to the left, we pass beneath the arched boughs of a gigantic copper beech; and there, unexpectedly almost, we come upon an ancient marble group, some eight feet high, of *Bacchus and his Dog* (No. xii). It is a work of great power, and came to its present home from Ashridge Park. It is appropriate that this figure and the little vase by the Lodge should be here, for Ashridge was the property of Urban Broughton, Lord Fairhaven's father, who gave the mansion to the Conservative Party as a memorial to Bonar Law to be a training college for Conservatives.

While returning past this south front we should look up to where, over the doorway, as a finial to the Elizabethan cresting, a spirited Coade group of *St. George and the Dragon* is seen. Just below it we shall notice a relic of the ancient times—a little carven *Bishop* of the Fourteenth Century, a fragment of the ancient Abbey.

No. XIII A BRONZE VASE FROM BAGATELLE BY CLAUDE BALLIN

Following the path due west, we reach the secluded Tulip Garden, where, set against the hedges of yew, we find two pairs of the bronze vases from Bagatelle and two Renaissance stone benches. The vases are of exquisite workmanship, one pair being distinguished by having the *Signs of the Zodiac* as a motif, with oak leaves and acorns and handles of cornucopiae springing from Furies' heads. The other pair, one of which is illustrated in No. xiii, is finer if anything, with handles in the form of fauns seated upon goats' heads, and bodies ornamented with emblems of Justice. Both pairs and that in the Herbaceous Garden were modelled by Claude Ballin, goldsmith to Louis XIV.

No. XII *BACCHUS AND HIS DOG* FROM ASHRIDGE PAGE

The dimensions of the three pairs of vases vary by a few inches, the example illustrated being, without the plinth, thirty-five inches in height by thirty inches in diameter. The bodies of the fauns forming the handles are beautifully modelled and the frieze, below the egg-and-tongue border, with continuously flowing vine foliage and fruit, as well as the lower border of vandyke leafage and the escutcheons on the bodies, are the last word in technical excellence.

This celebrated sculptor, goldsmith and medallist, Claude Ballin the elder, the son of Pierre who was also a goldsmith, was born in Paris in 1615 and died there in 1678. He is chiefly renowned, perhaps, for his works in the precious metals, such as the four great silver basins which at one time were in the possession of the famous Cardinal Richelieu, the reliquary in the form of the head of St. Remi, given by the King (Louis XIV) to Reims Cathedral, the six silver chandeliers, the silver-gilt figure of the Saviour and other treasures at Nôtre Dame, Paris.

Of his bronzes—and he would seem to have specialized in the making of these massive garden vases—the gardens of Versailles had (and presumably still have) about twelve, standing at intervals on the Parterre du Midi and the Parterre du Nord. Almost as many, very similar in both style and workmanship to those at Anglesey Abbey, still, I believe, lend distinction to the gardens of Nether Swell Manor, Gloucestershire. The latter, like those belonging to Lord Fairhaven, were at one time in the Wallace Collection at Bagatelle.

It has been said with truth that these superbly executed vases may be considered as representative of the finest work of the French craftsman in this technique of the Versailles epoch.

In the midst of the Tulip Garden, too, stands a great weathered figure of *Father Time*—a sun-dial which came from Stowe. Over life-size, and undraped except for the loins, this fine figure is a masterpiece of eighteenth-century garden statuary (No. xiv). The ancient figure bends over and grasps the dial-plate of the pedestal dial, long locks and grizzled beard afloat in the

No. XIV.—*FATHER TIME GAZING AT A SUN-DIAL* : IN THE TULIP GARDEN

wind—a strong and well-modelled work of unknown authorship. The bronze dial-plate is engraved with the name of William Smith of London, is dated 1767, and bears a crest—a sturgeon's head issuing from a crown—probably that of Sir Crisp Gascoign, Kt., Lord Mayor of London in 1752, or Bamber Gascoign, who succeeded to the estate of Bifrons in 1753. The scythe, which at one time rested across the ancient shoulders, is now wanting.

A very similar group of Father Time leaning over a sun-dial is to be seen at Duncombe Park, Yorkshire. The attitude of the figure and the shape and position of the vase-shaped sun-dial are almost identical. William Smith, maker of the dial-plate of the Anglesey Abbey example, was doubtless the horologist of that name who about that time had a shop in Cheapside and later moved to Cornhill. He entered the Livery of the Blacksmiths' Company in 1759.

We leave this old-world spot by retracing our steps to the entrance by which we came and then traverse another of those enticing paths, of which these gardens provide so many. In a short while the hedges of yew open out to form a small 'circus' in the midst of a shady spinney. Here four paths meet. The embrasures here are guarded by four small, but very fine marble Terms—of *Janus* and a female counterpart—on tall, slender pillars. The exquisitely chiselled heads face both ways, as is the traditional custom with such guardians of the boundaries.

One of these four cross-paths is a short *cul-de-sac*, forming a green alcove or shrine of clipped yew boughs, fittingly made the site for an oblong pedestal supporting a very fine group in bronze of the *Infant Bacchus* and his goat. Like so many of these bronzes it has to be recorded that this is of unknown authorship, but its every detail proclaims it as the work of a master hand.

From this spot we cross the 'circus' and continue on by a path which takes us back towards the Abbey, passing on the way a range of hot-houses. Here, by the low wall, are set four delightful little figures about eighteen inches high of children representing the *Four Seasons*. They are clearly of the Eighteenth Century and, like so many other objects, may possibly have come from the gardens of Stowe House, for just such a set is included in the Stowe sale-catalogue, as item No. 86 of the thirty-sixth day's sale. Other similar sets are to be found, however, and are mostly ascribed to French origin, although it is known that Cheere of Piccadilly made similar little figures in lead.

As the west front of the Abbey buildings is approached an ancient Font is encountered, now doing duty as a vase for flowers. In an angle of the grey stone walls stands a bronze replica of Donatello's *David*. These are things which would be out of place in the seclusion of garden walks. Here, too, in the gravelled courtyard, are placed two small pedestals supporting heraldic lions, excellently carved in stone, each bearing the lozenge-shaped shield blazoned with the arms of Castile and Leon encircled by the Collar of the Order of the Golden Fleece.

Here too, as evidence of Lord Fairhaven's diversity of interest, may be found an example of quite recent bronze sculpture. It is a full-length, subtly modelled nude of a youth standing by a tree trunk, from the foundry of Barbédienne.

The near-by orchard is presided over by a fine early replica in bronze of the Medicean *Aphrodite*, which has all the refined beauty of the famous original. Usually thought of as a museum piece, this Classic figure appears to great advantage here in its rural setting upon a plinth of red and grey travertine. It harmonizes well with the foliage of the young apple trees and the darker green of the centuries-old mulberry which is so striking a feature of this part of the gardens.

At the one end of the Daffodil Walk the long perspective is closed by a tall bronze group of the *God Pan and the Infant Bacchus*—a work bearing the name of a Neapolitan sculptor, Sobolino, and dated 1882. At the other end the eye is arrested by the superb vase, appropriately chosen as our last illustration (No. xv).

This finely proportioned ancient marble urn was set here by Lord Fairhaven in commemoration of the eight-hundredth anniversary of the foundation of Anglesey Abbey by King Henry I in 1130, as we read in the inscription upon the plinth, which is modern. The urn itself stands some five feet high.

No. XV.—VASE IN THE DAFFODIL WALK

JEAN PERRÉAL—II
THIRTY-FIVE PORTRAITS IDENTIFIED

By DR. MAURICE H. GOLDBLATT

No. XV.—J. PERRÉAL : *GUIL. GOUFFIER*

No. XVI.—J. PERRÉAL : *JUST DE TOURNON*

No. XVII.—JEAN PERRÉAL : *ODET DE FOIX*

No. XVIII.—J. PERRÉAL : *ART. GOUFFIER*

No. XIX.—PERRÉAL : *A. DE MONTMORENCY*

No. XX.—J. PERRÉAL : *J. DE CHABANNES*

A *PORTRAIT of Mary Tudor*, ascribed to 'Artist Unknown—French School—XVI Century,' is in the Musée des Arts Decoratifs at Paris. Painted in oil on panel (No. xiii, previous issue). This is very likely the portrait painted in London, in 1514, by Jean Perréal when he was sent to England by Louis XII to superintend the trousseau of his bride, Mary Tudor, and to paint her portrait. Mary Tudor, daughter of Henry VII and sister of Henry VIII, was eighteen years of age at the time that she became betrothed to King Louis XII of France. The fact that she calls attention to her engagement ring indicates that this portrait very likely was painted after she had become betrothed to Louis XII on August 7th, 1514, but before she married the King on October 9th of the same year, when she became Queen of France and the second wife of Louis XII.

No. XXI.—PERRÉAL : *FRANÇOIS PREMIER*

The features and contours of the face, in this handsome portrait, lack the plastic modelling or structural quality which characterizes a portrait by Jean Perréal. This is due to the fact that the face and neck of this portrait have been over-cleaned. The contours now lack definition because the dark shadows, so essential to the modelling of the neck and face—especially in the eye-sockets and around the nose—have been cleaned off.

The *Portrait of Mary Tudor* seems to group itself with the *Portrait of François I* which was painted

No. XXII.—J. PERRÉAL : *R. DE LA MARCK*

No. XXIII.—JEAN PERRÉAL : *GUIL. GOUFFIER*

No. XXIV.—J. PERRÉAL : *JUST DE TOURNON*

No. XXV.—JEAN PERRÉAL : *ODET DE FOIX*

in the same year (No. vi), the portrait of her father, *Henry VII of England* (No. xii), and the *Portrait of M. de Bellefourière* (No. xiv, previous issue).

Portrait of M. de Bellefourière, ascribed to 'Artist Unknown —French School—XVI Century,' in the Metropolitan Museum of Art, New York. It is dated 1521, at the upper centre. Painted in oil on panel, $11\frac{1}{4}$ in. × $16\frac{1}{4}$ in. (No. xiv).

This portrait was attributed to Jean Perréal when it came, with the *Portrait of a Young Man* (No. i), to the Metropolitan Museum of Art in 1931 as part of the Col. Michael Friedsam bequest. It was attributed to Jean Perréal with a question mark when it was exhibited at the Paris 'Exhibition of French Primitives' in 1904, and it was exhibited as the work of Jean Perréal in a 'Loan Exhibition of French Primitives' in the F. Kleinberger Galleries at New York City in October 1927, No. 43. The Jean Perréal attribution was taken from this picture in 1932.

In the Bibliothèque Nationale at Paris, there is a famous manuscript of the Gallic War (Part II) called *Preux de Marignan*, so named because seven valiant knights who are the subjects of the seven miniature portrait paintings in this manuscript fought side by side with King François I in that famous battle (Nos. xv to xx and xxii). It was executed in three parts for François I. Part I was executed in 1518; Part II in 1519 and Part III in 1520. A miniature portrait of François I is in Part I of this manuscript, which is in the British Museum at London (No. xxi). Part III is in the Musée Condé at Chantilly.

These eight miniature portraits in the manuscript of the Gallic War are erroneously ascribed to Jean Clouet the Younger, called Janet, in the two institutions where they are deposited.

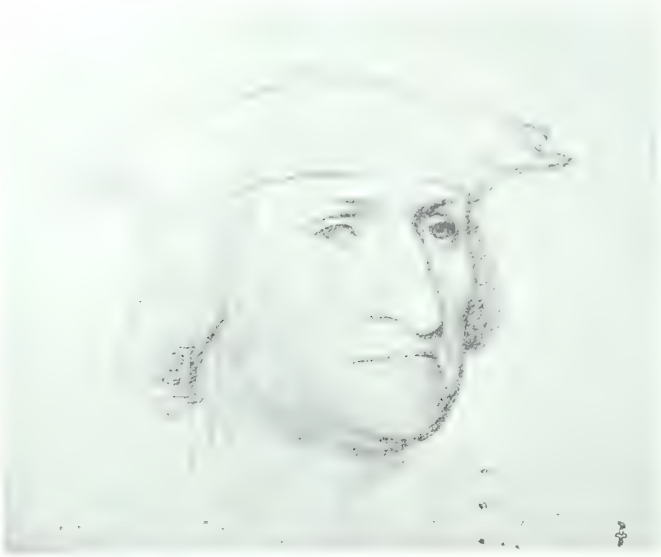
Seven portrait drawings in crayon, which were executed by the same artist in 1514, were employed as studies for the seven miniature portraits of the *Preux de Marignan*.

Six of the seven portrait drawings in crayon (of which four are here reproduced, Nos. xxiii to xxvi) are in the Musée Condé at Chantilly, where they are ascribed to Janet, the name by which Jean Clouet the Younger and his son, François Clouet, were known to their contemporaries. Good copies of the seventh portrait drawing in crayon of Robert de la Marck are in the Bethune

No. XXVI.—JEAN PERRÉAL : *ART. GOUFFIER*

No. XXVII.—JEAN PERRÉAL : *DESID. ERASMUS*

No. XXVIII.—J. PERRÉAL : *GD. ÉCUYER GALIOT*



No. XXIX. JEAN PERRÉAL: *PORTRAIT OF A GENTLEMAN*: MUSÉE CONDÉ

Collection in the Musée Condé, and in the Walpole album. The miniature portrait of François I is based on the painting in the Musée Condé, which also was executed in 1514 (No. vi).

Louis Dimier is at the head of a group of prominent art authorities who consider the miniature portraits of the Preux de Marignan, as well as the portrait drawings in crayon in the Musée Condé, as the work of Jean Clouet the Younger, called Janet*; while R. de Maulde la Clavière is one of a small group who ascribe them to the 'Master of Moulins,' whom he erroneously considers as being identical with Jean Perréal.†

As the ages of the knights are stated in the notes in connexion with the portrait drawings in crayon at the Musée Condé, there can be no error in assigning them to the year 1514.‡ Their production in that year precludes the possibility of their having been executed by Jean Clouet the Younger, called Janet, as he was not employed by the Court of France until 1516, two years later, as the records of the French court clearly indicate; nor can they possibly be the work of the 'Master of Moulins' (who has been recently identified as Jean Clouet the Elder, called Jean Hay), as he died about 1500.

The following are the names of the Preux de Marignan, whose miniature portraits, with that of François I, are painted in the manuscript of the Gallic War, which are here ascribed to Jean Perréal: *Guillaume Gouffier, Admiral Bonnivet* (No. xv); *Just de Tournon* (No. xvi); *Odet de Foix, Seigneur de Lautrec* (No. xvii); *Artus Gouffier de Boisy, Grand Master of France* (No. xviii); *Anne de Montmorency* (No. xix); *Jacques de Chabannes, Seigneur La Palisse* (No. xx); *Robert de la Marck, Seigneur de Fleuranges* (No. xxii); and also the portrait of *François I* (No. xxi).

The following eight portrait drawings in crayon in the Musée Condé (four of them being studies for the miniature portraits of the Preux de Marignan), which are there ascribed erroneously to Janet (Jean Clouet the Younger), are here also identified as the work of Jean Perréal. They are: *Guillaume Gouffier, Admiral Bonnivet* (No. xxiii); *Just de Tournon* (No. xxiv); *Odet de Foix, Seigneur de Lautrec* (No. xxv); *Artus Gouffier de Boisy, Grand Master of France* (No. xxvi); *Desiderius Erasmus* (No. xxvii); *Le Grand Écuyer Galiot* (No. xxviii); *Portrait of a Gentleman* (No. xxix); *The High Constable of Bourbon* (No. xxx).

With this group of thirty portraits, Jean Perréal, called Jean de Paris, again takes his place with Jean Fouquet, who was completely forgotten until 1830, and with Jean Clouet the Elder, called Jean Hay, who was similarly forgotten until 1948, as one of the three master-painters of the Gothic and Primitive periods of France.

His name comes constantly before us in the documents and records in connexion with the royal family of France. He was mentioned for the first time in 1482, when he executed paintings in glass for the church of the Carmelites at Tours, and again a few years later as an illuminator. In 1483, his name occurs as being in the service of Queen Charlotte, the wife of Louis XI. In 1489, and again in 1494, he was employed by the municipality of Lyons to organize the fêtes given by the town of Lyons in honour of the visits of Charles VIII. In 1495, his property was exempted from all dues and taxes by order of the King. In 1496, he was the first to sign the Act of Incorporation of the Lyons artists.

In 1497, during the reign of Charles VIII, Perréal visited Germany, where he painted a portrait of a lady which has not been traced. It was not until 1499, however, that he was cited *peintre-in-ordinaire-du-roy*. It was in that year that he accompanied Louis XII in his Italian campaign, when he painted numerous battle-scenes and sieges, which were commissioned by the King. In 1500, when he was at Milan in the train of Louis XII, the Marquis of Mantua asked him to paint his portrait, a commission from which he begged to be excused. In 1504, he was

No. XXX.—JEAN PERRÉAL: *THE CONSTABLE OF BOURBON*: MUSÉE CONDÉ

* Louis Dimier, *French Painting in the Sixteenth Century*. Duckworth and Co., London; Charles Scribner's Sons, New York, [illegible]

† R. de Maulde la Clavière, *Gazette des Beaux-Arts*, 1896, 3e periode, tome XV, pp. 247–51.

‡ Louis Dimier, in his *French Painting in the Sixteenth Century*, on p. 31, gives the ages of the Preux de Marignan as follows: 'Fleuranges, born in 1490, is said to be 24; Montmorency, born in 1492, to be 22; Boisy, born about 1473, to be 41; Bonnivet, born about 1480, to be 34. La Palisse alone, who was 57, and could not have been born before 1462, could not have been painted before 1519.'

No. XXXI.—PERRÉAL : *G. DE MONTMORENCY*

No. XXXII.—PERRÉAL : *MADAME DE LAUTREC*

No. XXXIII.—JEAN PERREAL : *A GENTLEMAN*

employed by Margaret of Austria (daughter of Emperor Maximilian I), and in the following year he was appointed guardian of the royal gold and silver plate to Anne of Brittany, Queen of France. In 1507, he painted for the King the portrait of Guillaume de Montmorency as well as several other members of the court. In 1508, his horse is mentioned in the accounts of the King's stables. In 1511, when Michel Colombe was employed by Margaret of Austria to design the tomb of her late husband, Philibert de Savoy, for the church of Brou at Bourg, she instructed him, when making the effigy, to use the portrait painted by Jean Perréal de Paris; while Anne of Brittany (widow of Charles VIII and first wife of Louis XII) commissioned Perréal to make the design for the tomb which she had erected by Michel Colombe at Nantes to the memory of her parents. In 1514, he was sent to England by Louis XII to superintend the trousseau of his bride, Mary Tudor, and to paint her portrait. A letter written by Louis XII to Thomas Wolsey stated: 'Jean Perréal and his companion, S. de Marigny, were to remain in London to design the said apparel to the mode of France.' Louis XII, however, did not long survive the second marriage, as he died January 1st, 1515, four months after the ceremony, and Jean Perréal, who had assisted in preparing the bride's wedding-clothes, was summoned to direct the bridegroom's obsequies. In 1519, François I sent him to England to paint the portrait of Henry VIII.

No. XXXIV.—JEAN PERRÉAL : *A GENTLEMAN*

Jean Perréal is mentioned in the royal account-book of François I for the year 1516 as having received 240 livres per annum. Jean Bourdichon, likewise court painter to Charles VIII, Louis XII and François I, is also mentioned in the same account-book as having received a like amount; while Jean Clouet the Younger, who is mentioned for the first time in connexion with the French court, and whose name appears as Jamet, received 160 livres for that year. In the account-book for 1523, Jean Perréal is again mentioned as having received 240 livres, while Jean Clouet the Younger, whose name now appears as Jehannet, also received 240 livres. Jean Bourdichon's name is not mentioned, as he had died in 1521.

In 1521, Jean Perréal's horse is again mentioned in the accounts of the King's stables. In the following year, he and his wife were at Lyons, where they selected a spot for their graves in the church of St. Nizier. In 1527, his presence with the court at St. Germain-en-Laye near Paris is alluded to in a letter of Cornelius Agrippa, celebrated physician to Louise de Savoy, mother of François I. He very likely died in 1528, as it was in that year that Jean Clouet the Younger, called Jehannet, was mentioned for the first time as *peintre-ordinaire-et-valet-de-chambre-du-roy*. François I was at that time King of France.

NOTE.—There are a number of other portrait-drawings in crayon erroneously ascribed to Janet (Jean Clouet the Younger) in the Musée Condé which are the work of Jean Perréal. Among them are the portraits of *Guillaume de Montmorency* (No. xxxi); *Madame de Lautrec* (No. xxxii);

No. XXXV. JEAN PERRÉAL : *PIERRE SALA*

Portrait of a Gentleman (No. xxxiii); and *Portrait of a Gentleman* (No. xxxiv). Among the miniature portraits that can be safely ascribed to Perréal is a handsome portrait of the writer *Pierre Sala* (No. xxxv), which is considered as of unknown authorship, in the British Museum, London (Stowe, MS. 995, folio 17). Sala dedicated his book *De l'Amitié* to Perréal.

With the discovery that Jean Clouet the Elder, called Jean Hay, was the 'Master of Moulins,'* and with the identification of this group of thirty-five† portraits as the work of Jean Perréal, called Jean de Paris, a half-century gap in the history of French painting has been closed.

* Maurice H. Goldblatt, 'The "Master of Moulins" Identified,' THE CONNOISSEUR, 1948, June, pp. 69–73, and September, pp. 3–7.

† The identification by Dr. Goldblatt of five other portrait-drawings by Perréal in the Musée Condé has made it necessary to revise the title to the second part of this article.—EDITOR.

THREE ROYAL PORTRAITS IN THE POSSESSION OF LORD FAIRHAVEN

KING HENRY VII : PAINTER UNKNOWN : IN POSSESSION OF LORD FAIRHAVEN, ANGLESEY ABBEY

CONSIDERABLE interest attaches to the group of three Royal portraits in the possession of Lord Fairhaven at Anglesey Abbey. The accompanying photographs have been sent to us by Lord Fairhaven as a result of the publication of Mr. Clifford Smith's *Portrait of Henry VIII at about the age of twenty-five*, on page 52 in the last issue of THE CONNOISSEUR, and the suggested possibility of its having been the work of Jean Perréal, or a painter of the same school. Lord Fairhaven writes from Anglesey Abbey:

'I have in my possession here a portrait of King Henry VII; it is on panel and measures 17 in. × 12 in. The companion picture to it is of the same size (it appears in the photograph to be slightly narrower), and is of his wife, Queen Elizabeth. I had the picture of the King several years before I obtained that of the Queen, but they seem to be in some way meant as a pair, as they are of the same size and the inscription in both cases reads across the top, and for this reason I have had them framed together.

'The third picture I have (in this group) is of King Henry VIII on a panel which measures $17\frac{1}{2}$ in. × $11\frac{5}{8}$ in. This represents the King, *circa* 1516, the same date as that suggested for Mr. Clifford Smith's picture, i.e. when the King was about the age of twenty-five. This picture has, written on the back, the information that it was in the following collections:

'The Leighs of Allington.
'Bernal, 1862.*
'Duke of Newcastle.
'Henry Pelham Archibald Douglas Pelham-Clinton.
'The Earl of Lincoln.

* This could hardly refer to Ralph Bernal, the sale of whose works took place at Christie's in 1855 and occupied 32 days. See *Memorials of Christie's, 1897*.

KING HENRY VIII, *CIRCA* 1516 : PAINTER UNKNOWN PROPERTY OF LORD FAIRHAVEN, ANGLESEY ABBEY

ELIZABETH, WIFE OF HENRY VII : PORTRAIT IN THE POSSESSION OF LORD FAIRHAVEN

'Also the fact is noted that it was placed on view in the *Art Treasures Exhibition* at Manchester, in 1857, as No. 22.'

It will be of value if the publication of these portraits should be the means of shedding light on their authorship. Of the three pictures, it is clear that the portrait of Henry VIII is by far the most competent in conception and execution, and for that reason, if for no other, the most important. Whether French or not, the treatment of the details and the lavish use of ornament seem to point to Anglo-Flemish influences.

To our thinking the portrait of Henry VII, though weaker in technical proficiency and suffering from some rigidity of pose, has a more definitely French expression, while that of Queen Elizabeth is obviously by a less expert hand than either and seems to have undergone considerable repainting, especially in the face, so far as one may judge from the photographs.

A NEW SUIT

By J. L. NEVINSON

No. I.—DOUBLET, CREAM SATIN SLASHED OVER BLUE SILK (SHOWING THE LINING WITH STIFFENING AND LACING BAND AT WAIST) : GIVEN BY LADY SPICKERNELL (*IN THE VICTORIA AND ALBERT MUSEUM*)

THE Isham Collection of costumes from Lamport Hall, Northamptonshire, described in THE CONNOISSEUR for November 1934, formed the nucleus of the Victoria and Albert Museum Collection, which one hopes will be on exhibition again by the time that this article is in print. Although in the ten years before the war the series was supplemented by some very important loans from Sir Harry Verney, Bart., and from the Earl of Ancaster, there were no substantial additions until 1938. As long ago as 1913 Miss Constance Cotton had given to the nation an embroidered sword-hanger of the typical bee-hive shape so often seen in portraits at the end of Queen Elizabeth's reign and in the early 1600's. The rest of the clothes remained with the heirlooms of the Cotton family at Etwall Hall, Derbyshire, until Lady Spickernell generously presented them to the Museum.

Most of the garments were on show for a short time in 1939, but the most important suit needed repairs and was hardly seen by anyone except Mr. Francis Kelly, whose death in 1945 all historians of costume must regret. So many general books on English costume and design continue to be written that it seems a pity to withhold from publication any new and unrecorded facts about the Jacobean period.

At first sight, the doublet (No. i) and the breeches (No. ii) seemed to date from quite early in the reign of James I, when men's clothes were taking some of the most exaggerated forms they have ever possessed. Both are of cream satin—white and black were the most fashionable colours in Queen Elizabeth's time and later—and they are slashed diagonally in the ruthless, wasteful way which so shocked contemporaries, and also scarred with parallel lines of pinking. Through the slashes can be seen the blue silk taffeta lining, which is slashed again in its turn, and finally the white silk beneath. The collar band is rigid and slightly higher at the back. The front of the doublet, from which most of the close-set wooden-cored buttons have gone, is stiffened by the interlining of white woollen cloth, by four-fold canvas 'belly-pieces' and whalebone strips as well. The purpose of this stiffening, aided by lacing through tabs,

No. II.—BREECHES, OF VERY FULL FASHION, CREAM SATIN (SHOWING THE CANIONS BELOW THE FLAPS WHICH LACK FULL PADDING) : GIVEN BY LADY SPICKERNELL (*IN THE VICTORIA AND ALBERT MUSEUM*)

one of which can just be made out in No. i, was to make the doublet look like a breastplate, with not a crease or a wrinkle to well below the waist. The other feature of the lining is the waistband, with eyelet holes through which the points supporting the breeches would have been laced. This was before the hook-and-eye fastenings of Charles I's reign, and long before the invention of braces.

How tight these doublets were may be illustrated by a story in the autobiography of Thomas Raymond (Camden Society, 1917); Lord Doncaster, son of James Hay, first Earl of Carlisle,

> was complayning that the doublet of his masking suit was too straight (tight); 'Fye, boye' said the Earl 'are you not ashamed to complayne of that? Whie, when I was a masker and the mode was to appeare very small in the wast, I remember I was drawne up from the grounde by both hands, whilst the tayler with all his strength buttoned on my doublet.'

The doublet in No. i is made strong enough to stand

No. III. *PORTRAIT OF SIR GEORGE PENRUDDOCK*, AGED 27. PAINTED BY AN UNKNOWN ARTIST. DATED 1610. *THE PRESENT OWNER UNKNOWN*

No. IV. THE SAME SUIT MOUNTED: OF CREAM SATIN: ENGLISH, 1615-20 GIVEN BY LADY SPICKERNELL TO THE VICTORIA AND ALBERT MUSEUM

treatment of this sort. The breeches (No. ii) are extremely full, each leg has four widths of satin of the standard selvedge breadth, 21 in.; they are gathered into a shaped waistband, which is slightly pointed in front. The pleats are held out by the thick woollen lining, with no sign of the padding of horsehair, bombast, or sawdust which formed one of the jokes of the age. There was even a ballad written: 'A lamentable complaint of the pore countrymen against great hose, for the losse of their cattelles tails' (printed in Fairholt's *Satirical songs and poems on costume*).* The drover, bringing his cattle or horses to London by road, put up for the night, and in the morning found them tailless, and all to stuff breeches.

Below the padding of the breeches can be seen the canions, not at this date separate coverings for the thigh, but made in one piece with the breeches; sometimes the

* *Satirical songs and poems on costume . . .* Edited by Frederick W. Fairholt, Esq., F.S.A. London: printed for the Percy Society, 1849, p. 83.

No.V.–CHILD'S SUIT (DOUBLET & PADDED BREECHES), RED SATIN : GERMAN PROBABLY 1610–20 (*FORMERLY IN THE JOHANNEUM MUSEUM, DRESDEN*)

stockings would be rolled up over them. When the suit came to be mounted (No. iv) it was found that these canions hardly showed, and this helped to establish its date as 1615–20, roughly that of the portrait of Sir George Penruddock (No. iii).

The only other suit of this type recorded was a child's doublet and breeches of red satin (No. v), which was to be seen in 1939 in the Johanneum in Dresden; who knows where it may be now?

The other garments which would have been worn by a man of fashion of this time would have included a half-length cloak opening out to a full circle or at least to three-quarters of a circle, gathered under a square turn-down collar. This would have been carried over one shoulder only and tied across the back under the other arm. Silk stockings, knitted in England, were becoming a good deal more common; there is a pair in Lord Middleton's collection with clocks embroidered with silk and silver thread. These stockings and broad silk garters fringed with metal lace and tied on the outside of the knee may be seen in Sir George Penruddock's portrait also (No. iii).

Men's shoes in James I's reign had rounded toes, and from about 1610 onwards we can see in portraits the first small and low heels, which cannot have made walking easy. The latchets of the shoes were masked, as Henry Peacham noted in his pamphlet *The Truth of Our Times*, published in 1638 but written earlier, by 'shoo-tyes that go under the name of Roses, from thirty shillings to three foure and five pounds a paire. Yea, a Gallant of the time not long since, payd thirty pound for a pair.'

The turn-back cuffs were edged with Italian lace, often in a dog-tooth pattern. It was usual to carry, at any rate when portraits were painted, leather gloves with embroidered silk gauntlets.

Finally, it is useful to illustrate, for the first time, a falling band of the type which would have been worn with the suit (No. vi).

This is now in Hull Museum with the rest of the costume accessories in the Sir Robert Filmer Collection, and the photograph was made when the band was washed at the end of the war. It is actually a triple frill of white linen edged with a narrow needle lace and sewn in to a plain neckband; the band strings with tassels hang down in front. If it had been unpicked, lightly starched, and then re-sewn over heated irons and 'set' with poking-sticks, it would have looked very much like the band worn by Sir George Penruddock.

The changing fashion from the ruff, which was fully starched and worn only on important occasions, to the more comfortable falling band, is recorded in 'A merrie dialogue betweene Band, Cuffe, and Ruffe, Done by an excellent Wit, and lately acted in a Shew in the Famous Universitie of Cambridge . . .' Printed in 1615. Here, after a long exchange of quips and puns, Cuff, who was acting as umpire, sums up, 'Well then, Ruff shall be most accounted of amongst the clergy, for he is the graver fellow; . . . As for you, Band, you shall be made most of amongst the young Gallants; although sometimes they shall use Ruff for a *fashion*, but not otherwise.'

My acknowledgments are due to the authorities of the Victoria and Albert, and of the Hull, Museums, to the untraced present owner of the portrait (No. iii), and to Dr. Erna von Watzdorf, formerly of the Dresden Museum.

No. VI. FALLING BAND, LINEN : ENGLISH, ABOUT 1620 : SIR ROBERT FILMER COLLECTION : HULL MUSEUM

FINE PEWTER IN LOCAL MUSEUMS

By CAPT. A. SUTHERLAND-GRAEME, F.S.A.

Nos. I & II. TANKARD WITH 'WRIGGLE' DESIGN ON THE DRUM : LATE XVII CENTURY : IN THE MOYSE'S HALL MUSEUM, BURY ST. EDMUNDS : LEFT, TOUCH MARK

MOST collectors are aware that some of our national museums possess extensive collections of old Pewter; such, for instance, as the Victoria and Albert, which has received bequests from pioneer collectors including Colonel Croft Lyons, Mr. Charles Port and Mr. Alfred Yeates; and the museums at Glasgow and Edinburgh which have been enriched by Mrs. Carvick Webster, the late Dr. A. J. Young and the late Mr. Lewis Clapperton.

It is to these institutions and to others which, while not of such magnitude, may be reckoned as of national rather than local importance, such as the Fitzwilliam Museum at Cambridge, which houses the famous de Navarro Collection, that would-be students of the pewterers' craft would turn their steps in order to acquire knowledge.

Generally speaking, however, the more important of the pieces in these collections are familiar even to the present generation by reason of the fact that they have been frequently described and illustrated, not only in this and other art journals, but also in the works of Massé, Cotterell and others; and it is therefore not with them that I am concerned, but rather with outstanding pieces in the smaller local museums.

I suppose that almost every provincial town, even the smaller amongst them, possesses some form of museum, even if it is but a room in the public library. The majority of those which I have visited appear to be devoted chiefly to local antiquities or to objects donated by local residents. Old pewter figures frequently amongst the exhibits, generally in the form of plates and dishes which, whilst well worthy of their places as relics of a bygone age, are relatively common.

Now and again, however, a real treasure comes to light; and in this connexion many will no doubt remember the fine engraved charger, illustrated in THE CONNOISSEUR of December 1942, which is at Wisbech, and the great bell-ringers' flagon at Dorchester. Here are a few more notable pieces.

No. i shows a beautiful little late-seventeenth-century tankard in the Moyse's Hall Museum at Bury St. Edmunds. It is about 5 in. high and, apart from its general excellence, possesses a handle which, so far as I am aware, is unique in pewter. Most of the tankards of this period have the graceful 'swan-neck' handle, but the present example breaks away from that tradition. Its handle is bow-shaped, and sweeps outward and downward to a point about $\frac{3}{4}$ in. from the drum, where it enters the mouth of a well-modelled dolphin in reverse curve, its tail issuing as a shield.

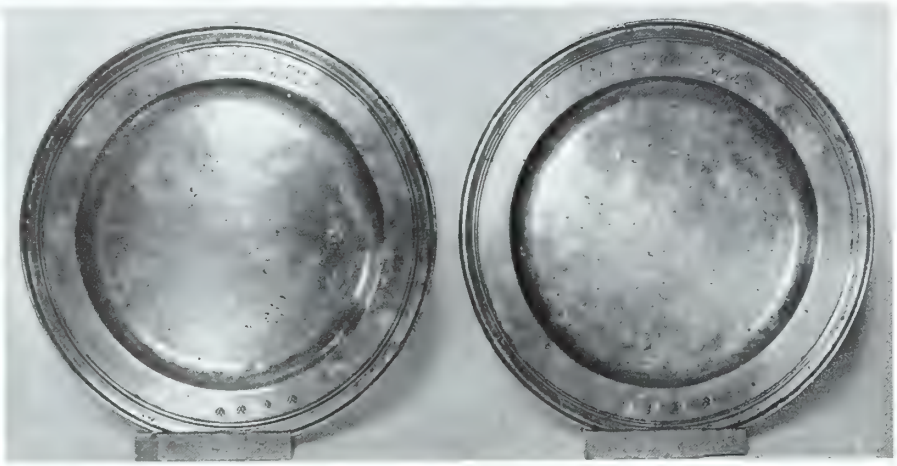
The drum bears a 'wriggle-work' design of three peacocks(?) amidst conventional foliage.

Nos. III & IV. LEFT, LARGE FLAGON (COVER & THUMBPIECE MISSING) WITH ENGRAVED INSCRIPTION OF 1681 : AND SMALL BEAKER INSCRIBED WITH THE SAME DATE : ITS TOUCH IS SHOWN ABOVE

The touch (No. ii) is partially obliterted, leaving the maker's initials, I.S., lone visible. This tankard was presented 1 1851, when the museum was a private ne.

The next series of illustrations depicts ome outstanding pieces in the Salisbury, outh Wilts and Blackmore Museum at alisbury, those in Nos. iii and v having istorical associations with the city, as hey formed part of the plate of the oiners' Company of Salisbury.

The large flagon has unfortunately lost oth cover and thumbpiece, the absence f which features makes it difficult to determine whether it conforms to one of the ypes normally found at this period or is f individual design.



No. V.—PLATES OF THE LATE-XVII-CENTURY 'TRIPLE REED' TYPE MADE BY JONATHAN INGLES

The present height is 10 in., and engraved upon the drum is the inscription 'William Areley, ohn Carpender then Wardens 1681.' The touch is that of ohn Emes, who obtained Livery in the Pewterers' Company of London in 1676, and, after filling in turn all the official positions, became Master of the Company in 1700.

The small beaker, 4 in. in height, is inscribed with the initials of the same wardens, and the same date. It is probably the last remaining member of a set and was formerly in private ownership. The touch, hitherto unrecorded, is shown in No. iv.

The plates seen in No. v are also, no doubt, the sole survivors of an extensive 'garnish.' They are good examples of the late-seventeenth-century 'triple reed' type, $9\frac{3}{4}$ in. in diameter, and are inscribed 'Henry Lake, Thomas Minty, Wardens, Jefery Barnes, Chamberlaine 1688.' The maker was Jonathan Ingles, a well-known London pewterer, noted in particular for the variety of his touches and for the fact that he was 'fined for false wares' in the year 1673.

On the first point, Ingles had two differing touches, both of which appear on the first London touch-plate; and one of them, No. 19, he varied by altering the date included in it for each successive year, rather in the manner of a rubber date-stamp; thus, pieces exist bearing this touch with the dates 1671, 1672, 1673, and 1676, and also 1701. This must have been somewhat costly for Ingles in the matter of touching irons.

In the present instance he used this touch with the date 1672.

He must have had an important business, as, despite his comparatively early date, much of his work survives; yet he refused in turn the offices of Steward, Renter Warden and Upper Warden in the Pewterers' Company and was duly fined therefor; was this, one wonders, due to pique over the matter of the 'false wares'? If so, it was long lasting, for his first refusal was in 1693.

It seems somewhat strange that the Joiners should have gone to London for pewter plate when their brethren the 'Smythes' of Salisbury included pewterers in their Guild. The beaker may, however, have been produced locally.

Joiners' Hall still stands in Saint Ann Street, and I am indebted to the authorities of the National Trust, whose property it is, for permission to include a recent photograph of it (No. vi).

No. VI.—JOINERS' HALL, ST. ANN ST., SALISBURY: BY COURTESY OF THE NATIONAL TRUST

The next illustration (No. vii) shows a strange

No. VII. FLAGON OF UNUSUAL TYPE, EARLY XVIII CENT. WITH A PATEN OF LATER DATE
No. VIII.—THE TOUCH ON THE FLAGON IS THAT OF AN UNRECORDED PEWTERER

—and not altogether pleasing—flagon, which, together with the footed paten, was formerly in the church of Saint Mary, West Stour (or Stower, as Crockford's lists it), near Salisbury. The flagon is some 10½ in. in over-all height, and would appear to be of early-eighteenth-century date. The touch (No. viii) is that of an unrecorded pewterer, R.B., who may have been a west-country man.

The paten is late, and was made by Townsend and Compton of London (John Townsend and his son-in-law Thomas Compton), whose partnership (1785–1805) was at 135 Fenchurch Street and 9 Booth Street, Spitalfields.

Perhaps the finest piece in the museum is shown in No. ix. This beautiful tankard stands 7¼ in. in height and is covered with an admirably executed 'wriggle-work' motif of flowers and acorns. The cover rim has the usual pierced and fretted projection, and the handle is of 'swan-neck' type. I have before drawn attention to a constructional feature, commonly found at this period, which adds greatly to the general effect—i.e. the entasis applied to the drum and carried on above the cover rim, making the latter, in effect, a cornice; this feature is most marked in the present example. The maker was L.A. (Cotterell's number 5386), who was almost certainly a west-country pewterer. A paten by him is at Wells.

The history of this piece is of interest. It came from the village of West Wellow, which lies to the south-east of Salisbury, where it was awarded as a trophy for back-sword play; this was a very popular form of single-stick fighting in the west; no masks were worn and consequently there were many broken heads, and much blood.

The plate beside the tankard is of the normal mid-eighteenth-century single-reeded type; it is illustrated back to front in order to show the touch, which is that of a Salisbury pewterer, of whose name only the final letters -STON are visible. Beneath the name is clearly seen the word SARUM, proof of its origin. The fact that 'LONDON' appears in a label may be ignored, as it was quite a common practice for provincial pewterers to use this stamp at this late period. The reputation of London stood high, and the Worshipful Company took a very dim view of the practice, as was perhaps natural; but their control of the Craft was rapidly failing, and beyond registering disapproval there was little that they could do. The plate was discovered by the writer, who considered that it should be in its native city.

The museum also possesses a very good example of the skirt-based 'beefeater' flagon (the name derived from a similarity between the cover and the headdress of the yeoman warders of the Tower of London) (No. x). It is 9½ in. in height and bears the inscription 'John Flower esq^r West Grinstead, 1721.' It conforms to the usual design, with a twin-lug thumbpiece. Its maker was A.I., listed in Cotterell under No. 5700, and dated by him as *c.* 1670. This ascription raises some speculation as to the origin of the flagon. The type was produced roughly between 1660 and 1690, and the inscribed date is therefore well out of period. When names are included in an inscription, they are usually those of churchwardens and are so described. In the present instance, though Mr. Flower may have held that office, it is not recorded, and he is called 'esq^r,' from which it might be inferred that the flagon had originally been in secular use in the Flower household for some years before John of that ilk presented it to the church, possibly as a replacement.

Although it is customary to regard all early flagons as ecclesiastical—due no doubt to the wording of the twentieth Canon of James I ('wine we require to be brought to the Com-

No. IX. TANKARD OF FINE FORM, XVII CENTURY, AND PLATE, MID-XVIII CENTURY: MUSEUM, SALISBURY

No. X SKIRTED BEEFEATER FLAGON : MADE *CA.* 1690

munion Table in a clean and sweet standing pot of *pewter*, if not of purer metal'), supported as it is by the comparatively large numbers of flagons which still exist in churches throughout the land, as well as by many others whose former ecclesiastical origin is undoubted—there appears to be no reason to exclude them from the domestic cellar.

In fact, flagons bearing inscriptions may be divided into three categories —(*a*) those which were purchased by churchwardens for use in their churches; (*b*) those purchased by parishioners and presented; and (*c*) those presented by parishioners from their own plate.

As an example of (*a*) a flagon in my possession is inscribed 'Henry Hounson, John Allberey, Churchwardens 1725.' This date is right for the type and for the maker, Robert Iles. As regards (*b*) I have in mind a flagon, now in the collection of Mr. Cyril Minchin, which is inscribed 'Ex Dono Samuel Symonds, gent.' In this case the type, script and wording support the view that Samuel Symonds purchased the piece for the purpose of presenting it to his church.

The present instance I hold to be an example of (*c*). There remains, of course, the whole range of uninscribed flagons—by far the greatest number, as to which it is impossible to theorize, but to which the same suggestion could be applied with even greater force—i.e. that some of them may have been secular.

For the last illustration (No. xi) I have selected a tankard which, perhaps, hardly comes within the confines of this article, for two reasons. Firstly, the National Museum of Wales, in which it is preserved, can hardly be described as a 'local' institution, and, secondly, the tankard cannot be said to be 'fine,' at least from the point of view of design. Indeed, I have included it rather as illustrating the general decadence which had overtaken the Craft (and indeed many other forms of artistic creation) by the beginning of the Nineteenth Century.

The accentuated taper of the drum (more marked than in the case of the West Stower flagon) is unpleasing; the handle —common to vessels of this period—is over-elaborate; and whatever good points the tankard may otherwise possess have been completely ruined by the clumsy spout which, however, may have been a later addition brought about by the difficulty of pouring accurately from a wide lip.

This odd vessel stands 9¼ in. high and has no touch. It was the property of the 'Llanover Ancient Britons' Club' which was founded in 1798 as "a society of Gentlemen, Tradesmen and others . . . for the purpose of raising . . . a fund for the mutual relief and maintenance of every . . . member in Sickness, Lameness, or other Infirmities instant to human nature, and for such other purposes as hereafter expressed.'

An ornate inscription upon the drum reads 'Llanover Britten Club.' This would appear to be of later date than that in which the club was founded.

The club held a feast yearly on Whit-Monday, 'at which time every member within twelve miles of the Club House shall appear there punctually by 10 o'Clock in the Forenoon, to answer his name at roll-call, and proceed from thence by two and two to Church, to hear divine service throughout and return back to dinner.' Amongst the officers was a Pitcher-man who, no doubt, had the handling of this tankard.

A complete article could be written on the subject of pewter vessels, standards, maces and emblems belonging to the many Friendly societies of the early Nineteenth Century, as well as to the earlier Jacobite clubs and various Masonic lodges. Flagons of a Jacobite society, now in the possession of the Parish of St. Swithun, London Stone (a casualty in the blitz), were illustrated in THE CONNOISSEUR of April 1940, and a fine pair of Mid-Georgian pewter maces in that of May 1939. Otherwise these pieces mostly belong to the decadent period.

I am indebted to the National Museum of Wales for permission to reproduce this photograph, and to Mr. Iorwerth C. Peate, M.A., F.S.A., Keeper of the Department of Folk-life, for kindly furnishing the above extracts from the Rules and Orders of the Club, dated 1838.

My thanks are also due to the authorities at Bury St. Edmunds and Salisbury, and particularly to Mr. H. J. M. Maltby, Curator of the Moyse's Hall Museum, and Mr. Frank Stevens, O.B.E., J.P., F.S.A., Director of the Salisbury, South Wilts and Blackmore Museum, for their assistance so readily given.

No. XI.—TANKARD INSCRIBED 'LLANOVER BRITTEN CLUB' : H. 9¼ IN.

DATE-LETTERS ON LONDON SILVER PRIOR TO 1478
THE 'E' FOR 1466?

By COMMANDER G. E. P. HOW

'*Lot 56.* A Diamond Point Spoon, showing traces of gilt, with slender tapered stem and fig-shaped bowl, struck in the bowl with an early London leopard's head in a circle, London, *circa* 1400/1450.

'*Note.*—Although Jackson reproduces all the known early leopard's-head punches found on plate of a date anterior to 1478 (*cf.* page 78), the mark on this spoon is not shown. Substituted for the tongue would appear to be a Lombardic *E*.*

'The mark is exceptionally clear.'

CONSIDERABLE interest was shown by collectors and dealers in the spoon illustrated here and catalogued as above by Messrs. Sotheby in their sale of Thursday, April 28th, 1949 (No. i). It was thought by some that the Lombardic *E* incorporated with the punch might indicate that the spoon was made in the reign of either Edward III (1327–77) or Edward IV (1461–83), as a similar *E* was incorporated by both these monarchs on their coinage: alternatively, that Edward IV, who standardized the use of mint marks in the four provincial towns in which coins were minted in those days,† might have instituted a similar practice for the hall-marking of plate, and instructed those provincial towns authorized to assay plate and appointed by Act 2 Hen. VI, c. 14 (1423)‡ 'to have divers touches,' to employ the 'King's Mark' of the leopard's head as used in London, but with a letter to indicate the town of assay. My wife and I, however, believe that the letter in this punch belongs to *a pre-1478 London series of annual date-letters.*

No documentary evidence is yet available to prove the assumption, by the late Sir Charles Jackson and other early authorities, that Cycle I of the London system of separate date-letters commenced in 1478, though all fresh evidence which has come to light since they wrote corroborates their opinion; and, though as yet my wife and I have no documentary evidence to support our theories, we consider that there is to-day sufficient circumstantial evidence to assume that a series of date-letters, incorporated in the mark of the leopard's head itself, was in use in London immediately prior to 1478. We believe the *E* on this diamond-point spoon is probably the date-letter for the year 1466.

Amongst the many photographs of pre-1478 leopards' heads which we have already grouped for publication in our forthcoming book, are several examples almost identical with that illustrated (No. ii), all of which incorporate a letter. From the form of the spoons on which this particular group of marks is found we have long been of the opinion that this head, with an associated letter, pertains to the third quarter of the Fifteenth Century, that is to say, immediately prior to the introduction of the separate date-letter system in 1478. There is a very clear *B* incorporated with one of these leopard's heads on a Wrythen knop in a private collection, and in my wife's collection there is a similar head, the letter unfortunately obliterated, but which, from comparison with enlarged photographs, would appear almost certainly to have been the same *B*: although it does not appear to have been previously noted, a Lombardic *N* is incorporated with the leopard's head on the pre-1478 diamond-point spoon at Goldsmiths' Hall; a letter, probably a *P*, but possibly an *F* or an *L*, is incorporated under the head in the mark on a diamond-point spoon in a private collection; and a much-obliterated and almost indecipherable punch of a pre-1478 leopard's head, incorporating what may be the Lombardic letter *G*, appears on an Elizabethan paten cover fashioned out of a pre-Reformation paten at Barcheston. This series of letters precludes the possibility of the *E* on the spoon under discussion standing for either of the Edwards; and the fact that the above-mentioned Goldsmiths' Hall diamond-point, incorporating the letter *N*, and the Wrythen knop, incorporating the letter *B*, both bear on the back of the stem the same maker's mark, precludes the possibility of one having been made in Bristol and the other in Norwich. Therefore we can rule out the mint-mark suggestion. This, so far as we can see, leaves only one reasonable solution, to wit, that these letters do constitute some form of date-letter system and that, on the form of the spoons on which they are found, in all probability it immediately preceded the introduction of an individual annual letter associated with a crowned leopard's head in the year 1478.

No. I. DIAMOND-POINT SPOON, LONDON (*CIRCA* 1466?): SHOWING MARK IN BOWL

No. II.—THE LEOPARD'S HEAD [illegible] WITH LOMBARDIC *F*

The most probable date for such a system to have started would be following the granting of the new charter to the Goldsmiths' Company dated May 30th, 2 Ed. IV (1462),* by which the Goldsmiths were for the first time constituted a body corporate and politic, entitled to hold lands, etc., and were invested with further powers to regulate the trade both in and out of London. In view of these new powers it would be reasonable that the Goldsmiths would wish to introduce some form of marking whereby it could be ascertained who was in office when a piece of plate was

* The letter is not a substitution for the tongue, which can be clearly seen in the enlargement of the mark.

† A Lombardic *E* (*Eboracum*) for York; a Lombardic *N* for Norwich; a Lombardic *B* for Bristol, and a Lombardic *C* for Coventry.

‡ Sir Charles Jackson's *English Goldsmiths and Their Marks*, p. 11.

* Sir Charles Jackson's *English Goldsmiths and Their Marks*, p. 11.

hall-marked, a purpose which could have been achieved either by an annual date-letter or by the 'Assay Master' or 'Deacon of the Craft' stamping the silver with his own punch, as was done in Edinburgh and elsewhere at a later date.

This latter practice does not appear ever to have been carried out in London, and we suggest that this annual date-letter, incorporated on the leopard's tongue in the same way as mint marks were struck under the King's head on the coinage, was originated in 1462, the year of the above-mentioned Statute. This particular form of marking would probably prove unsatisfactory, both from the fact that it would entail re-cutting or modification to the 'King's Mark' of the leopard's head annually, and that in any case the letters are so small as to become easily obliterated either by accident or by design.

Jackson (*E. G. & T. M.*, page 8) states that it was ordained by Statute 37, Edward III, c. 7 (1363)* that the maker should strike his punch *after* the wares had been assayed and hall-marked, but the summary he gives in *E. G. & T. M.*, pages 11–14, of the Statute of 1477 stresses that the makers were not conforming to this rule, and ordains that '. . . the mark or sign of every goldsmith be committed to the Wardens of the same mystery'; consequently we suggest that the system was altered in 1478. Although there does not appear to be a definite ruling on this point until 1507,† from the invariable presence after 1478 of a maker's mark on all London-marked plate, and the fact that this mark is almost always struck close to the bowl on spoons, it would seem probable that in this year the makers were instructed to punch their mark upon their wares *prior* to assay; the new *individual* annual letter, presumably the assayer's mark and indicating those in office at the time the wares were marked, being struck, normally, in the case of spoons, on the stem immediately above the maker's mark; the King's Mark, the leopard's head, which is for the first time referred to as 'crowned,' being struck in the bowl as heretofore.

Again I would stress that there is no documentary evidence to show that the early writers on plate were correct in their assumption that Cycle I of London date-letters started in 1478, but a great deal of circumstantial evidence to this effect is now available, and we personally are completely satisfied that this still earlier form of annual letter started about 1462. Assuming that the letters were alphabetically consecutive as at later dates, and that the letter *J* was omitted from the series, the last letter one would expect to find associated with this leopard's head would be the *Q* in 1477. Any letter after *Q* in the alphabet would indicate that the series started prior to 1462, and, at the time of writing, we can suggest no reason why it should have done so.

It is not possible in a short article such as this to go fully into all the evidence available, but my wife and I are discussing the matter at great length in our forthcoming book *English and Scottish Silver Spoons (Mediaeval to late Stuart) and Pre-Elizabethan Hall-marks on English Plate.*

Readers who can throw any light on these early marks, or know of any to which our attention has not been drawn, are earnestly requested to write to the author at Overnoons, Lodsworth, near Petworth, Sussex. Apart from spoons, examples may well be found on Elizabethan church plate which has been fashioned from pre-Reformation chalices or patens; as these early marks are sometimes extremely difficult to distinguish, the author is confident that in the past many have been unrecognized or wrongly ascribed.

* It has been shown that the transcriptions of some of the early Statutes and Minutes of the Goldsmiths' Company, published by Chaffers, Cripps and others, are inaccurate, and I am far from certain that they are correctly transcribed by Jackson; they are certainly not given by him in full, and, unfortunately, I am not able to transcribe them myself. If they could be retranscribed to-day by some scholar, it is possible that further light would be thrown on the practice of hall-marking in London in the Fourteenth and Fifteenth Centuries.

† Cripps, *Old English Plate*, 11th edition, pp. 31–2, refers to the end of the MS. of the Goldsmiths' Company, begun in 1478 and which contains their ordinances or statutes, including some additional ordinances of the year 1507 which he states provide 'that no goldsmith should put up to sale any vessel or other work of gold or silver *until he had set his mark upon it*; that he should take it to the assay house of the Hall of the Goldsmiths to be assayed by the assayer, who should *set his mark upon it*, and should deliver it to the warden, who should set on it *the leopard's head crowned*.'

THE WILTEN CHALICE WITH PATEN AND TWO SMALL TUBES S.W. GERMAN, C. 1160 IN THE *EXHIBITION OF ART TREASURES FROM VIENNA* AT THE TATE SEE THE CONNOISSEUR DIVAN, *PAGES 120 ET SEQ.*)

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

VIRGIN AND CHILD: PAINTED WOOD: FRENCH XIII XIV CENTURY: SAID TO HAVE COME FROM AVIGNON: LENT BY A. BRADLEY MARTIN TO THE METROPOLITAN MUSEUM

FRENCH GOTHIC SCULPTURES OF THE BRADLEY MARTIN COLLECTION

THE French Gothic figure of a standing angel with instruments of the Passion which is here illustrated belongs to a small but choice group of Gothic sculpture from the collection of A. Bradley Martin, which has been lent to the Metropolitan Museum of Art. It is exceptional, in that although a small figure, about 15 in. in height, it has the quality of monumental sculpture. Carved in oak, originally it probably formed a part of a group showing Christ enthroned, as frequently seen in Gothic ivories, with attendant angels on either side, the one bearing the cross, the other the nails and spear. The position of the spear seems indicated in the present piece as though it had rested against the inside of the left forearm. The period is one of transition, from the style of the Thirteenth to that of the Fourteenth Century, and there can be seen the beginning of the double curve, the swinging line carried by the turn of the torso. The draperies, while still deeply delineated, do not show the accentuated fullness of the Thirteenth Century, but have a suggestion of the flatness of fourteenth-century carving. The arrangement of the mantle, with a section of the garment crossing the body at the knees, is in a style, belonging to the Fourteenth Century, which possibly reflects a change in the manner of contemporary dress. The figure suggests comparison with a slightly earlier, small sculpture of an angel in the Louvre, assigned to the school of Champagne of the second half of the Fourteenth Century, but a little earlier than this since the figure shows only the first indication of the swaying movement which later became characteristic. At Cluny there is also another and related sculpture from Poissy, in Seine-et-Oise, of about the same period. All seem to have characteristics of the northern part of France, although no specific origin is suggested for the figure in Mr. Bradley Martin's collection.

An interesting problem is presented by the seated figure of the *Virgin and Child*, slightly larger in scale although still in the domain of the small Gothic sculptures, which is also among the loans from Mr. Bradley Martin. Its reputed origin from Avignon is quite likely, and there is in fact a standing *Virgin* at Villeneuve-les-Avignon, in the Église de la Collégiale (a rare double figure, facing both ways, as the Janus heads in Roman art, but excessively rare in Christian iconography), which has certain points of similarity. This is evident especially in the treatment of the features with their suggestion of a vivacious smile which puckers up the cheeks, and a kind of sparkle and animation that is suggestive of Rhenish work, as compared with the greater softness and gentleness of French sculpture. As Avignon was a meeting-place, a true melting-pot of styles, when artists of all Europe were drawn there in the Thirteenth and Fourteenth Centuries, it is not surprising to find this blending of types, although actual evidences of it are so rare that this particular figure is considered by students of Gothic sculpture a special treasure. The polychromy is still rich, in the traces of red of the tunic, the blue of the mantle, and in the green of the mantle of the Child. The carving of the back of the figure, while slightly flattened, is nevertheless completely and sensitively rendered.

AN ANGEL WITH INSTRUMENTS OF THE PASSION: FRENCH: LATE XIII OR EARLY XIV CENT.: LENT BY A. BRADLEY MARTIN

TWO CHINA-TABLES—A COMPARISON

A VERY interesting contrast is offered by the two china-tables shown opposite. The one illustrated (above) is a characteristic English example, and the other (below) is still of undetermined origin. It is the impression of the writer that it has every chance of being eventually accepted as Philadelphia work, and that its record will follow that of the Randolph 'sample chairs' and of the painted oval-backed chairs owned by Elias Hasket Derby of Salem, all of which were thought to be English before they were finally accepted as American. The table which is still puzzling students of American furniture has been claimed by some as English although not, so far as is known to the writer, by any English authorities. Rather this is the opinion of certain students in America who feel that such elaborate work could not have originated here, and explain its deviation from the London

manner, its unusually large proportions and greater stiffness of treatment throughout, by attributing it to some provincial source, possibly the north of England, to which problem pieces are so often assigned. It is 35½ in. long, 23½ in. wide, and 31 in. high.

Both tables are of solid mahogany, which removes the possibility of relying on the presence of some secondary wood characteristically American, such as poplar or ash, to lend support to the argument in favour of Philadelphia. That it could be only Philadelphia, if American at all, is obvious enough; Philadelphia had many highly trained carvers whose names are known, and only there would it be reasonable to assume that such a richly carved piece would result. While fine, straight-leg pieces were made in Newport as well as Philadelphia, the latter was the real home of the straight-legged Chippendale style.

Analysis of basic lines shows certain marked differences in the two pieces: the table below is larger than the usual English china-table; the placing of the stretcher is lower than customary on English tables; the solidly carved frieze contrasts with piercing on English tables and adds to the denseness of effect that is characteristic throughout. Such friezes are found on earlier English tables, and there is one of almost identical design on a George II English card-table in the Metropolitan Museum. The abrupt combination of Gothic and Chinese motives, giving each about the same degree of importance, is not like the manner in which different motifs are harmonized in English work. The proportion of the low gallery, unusually low for a table of this size and for the purpose for which a gallery is intended, is also unlike London work. These same arguments can be advanced by the supporters of the 'north of England' origin, but it would seem unlikely that so ambitious a piece would be produced in an English centre outside of London, while the vigorous and cruder restatement of English forms characteristic of American work might be exemplified.

ENGLISH CHIPPENDALE MAHOGANY CHINA TABLE OPEN CARVING SYMONS GALLERIES

There is one documentary point which is of interest in connexion with the present piece, and this is a list of types of furniture being made in Philadelphia in the year 1786 compiled by Benjamin Lehman, and now in the possession of the Pennsylvania Historical Society. This was originally made as a price-list by Lehman, who, not a cabinet-maker, sold timber to cabinet- and chair-makers. It gives the prices for construction in mahogany or walnut of some two hundred types of furniture in the earlier eighteenth-century styles—for although the year was 1786, there was nothing of Hepplewhite or Sheraton type being made in Philadelphia at the time—and of these there are a little more than a dozen types of which no surviving example is known to-day. Hornor's *Blue Book of Philadelphia Furniture* lists these undiscovered pieces (page 83), and among them No. 7 is a description of a china-table which Lehman saw in the Philadelphia cabinet-makers' shops—'A Marlborough foot, fret top, pierced cross stretcher bracketed china table with either four or six legs.' This fits our table with remarkable exactness, and whether it ever meets with full acceptance among Philadelphia productions or not, it is indisputable from the Lehman list that comparable tables were actually produced in Philadelphia.

MAHOGANY CHINA TABLE WITH CHINESE FRET CARVING AND GOTHIC MOTIFS PROBABLY PHILADELPHIAN GINSBURG & LEVY

RARE CONICAL COVER ON A SILVER COFFEE-POT

A WILLIAM III English silver cylindrical coffee-pot with conical cover, of which very few are known, recently entered an American private collection. It is the work of William Gibson, London, 1701, a maker whom Jackson records as entering his mark in 1697. This design follows the earliest coffee-pot known, that of 1681–2 in the Victoria and Albert Museum, which, however, does

not have the handle at right angles to the spout as here. On the contrary, it resembles the earliest teapot in that respect, a piece of very similar form, also having the conical cover, which is dated 1670–1. That the spout on the present example is of the swan-neck form, rather than straight, shows the progress in style introduced by the new pyriform teapots. The design as a whole shows considerable refinement of the primitive forms mentioned. The moulding is more elaborate at the base and at the meeting of the cover and body. The very unusual thumbpiece is a fully developed corkscrew, as on a tankard, and is a remarkable feature, since a hinged top, without a thumbpiece, is characteristic of both earlier and later types of tea- and coffee-pots. It was no doubt soon realized that the cover could be lifted easily by means of the finial and that a special thumbpiece was unnecessary, and this use of it, as on a flat-topped tankard of the late Seventeenth Century, is highly interesting. The baluster-turned finial is more elaborate than on the earliest lids of conical shape, and the use of a special cover for the spout is a refinement of great interest.

There are known, of this type of coffee-pot, a similar one of 1689–90 in the Royal Collection, formerly belonging to William and Mary, and this, which is illustrated by Jackson (Fig. 1261), is like the present one in having the handle at right angles to the spout. Another early coffee-pot, noted by E. Alfred Jones in his *Old Silver of Europe and America*, of the same year as the present one, is by Andrew Raven, 1700–1, and has cut-card work around the handle sockets.

The conical cover soon gave place to the high, domed cover in the first quarter of the Eighteenth Century, and as the low dome succeeded the high, the form was evolved which was used by Boston makers shortly before the middle of the century. The sides of the Boston coffee-pot are more flaring, and the spout a more pronounced double curve, than is seen here.

WILLIAM III COFFEE-POT WITH CONICAL TOP BY W. GIBSON, LONDON, 1701 : PETER GUILLE LTD.

A ROCOCO KETTLE MADE IN 1821

AN unusual version of the Rococo in the design of a silver kettle at the end of the reign of George IV is seen here in the handsome large example by the unidentified maker *SC*, 1821, which was recently acquired by J. E. Caldwell & Company of Philadelphia. This is by a goldsmith whom Jackson records as maker of a pair of sugar-bowls of the year 1824–5 in the Middle Temple. Neo-Classicism had run the gamut in silver, from the chaste urn shapes of the late Eighteenth Century to the massive sculptural forms of Paul Storr in the first decades of the Nineteenth Century, and this kettle may be the indication of a reaction. The globular form, the fluted spout, the stand with its acanthus, shell and mask, even the use of three feet instead of four as on the Classic examples, the double scroll of the handles, all are reminiscent of mid-eighteenth-century design. The ornament of the kettle itself, with its wide band composed of a scaled background enclosing shells, scrolls and medallions inset with a diaper pattern, is treated more in a manner in harmony with the Nineteenth Century, while composed of long-familiar design elements. The piece stands 12 in. high and the capacity of the kettle is four pints, which is somewhat larger than most Rococo kettles of the Eighteenth Century. In the later Eighteenth Century the hot-water urn had supplanted the kettle to a large extent, outmoding the style of kettles of the Queen Anne and early Georgian period. It is a question whether this was suggested by the wish to match a tea-set composed of eighteenth-century pieces, or whether it is an indication of a growing aversion to the neo-Classic. The beautifully clear marks on the body of the kettle may be seen at the back below the handle.

KETTLE AND STAND : LONDON, 1821–22 : J. E. CALDWELL & CO., PHIL.

SOME LOANS FROM THE GULBENKIAN COLLECTION

A NUMBER of loans of diverse character and great importance have been made from the C. S. Gulbenkian Collection to the National Gallery of Art in Washington. The initial group consisted of examples of Egyptian art which have formerly been on loan at the British Museum both before and after the Second World War. Most famous of these is the Twelfth Dynasty obsidian head of 'Amenemḥāt III, the 'Macgregor head,' a forceful and impressive expression of the concept of absolute ruler in the priest-king. It is a marvel of craftsmanship, since it is cut in the hardest of stones, yet full of subtlety in its revelation of shades of feeling.

The Old Kingdom limestone relief showing the portraits of two princesses of the Fourth Dynasty, the daughters of Akhet-hetep and the Princess Merytyetes, a work of the royal sculptors, comes from the chapel of a tomb at Giza. The wall from which it was taken still stands. Other parts of its decoration are in the Museo Barracco in Rome and the Museum of Fine Arts, Boston. As there are few surviving reliefs of the immediately preceding reigns, those of the great Cheops and his successor Chephren, this group has especial significance. The name of only one of the princesses in this sensitive delineation is known, the lady Hetep-Heres, named in honour of her ancestress, the mother of Cheops.

Other pieces of importance include an Eleventh Dynasty wood sculpture, the striding figure of a man, indicative of the vitality of the Theban period; a New Kingdom relief from the tomb of 'Amen-em-'Ant, a courtier of great importance in the reign of Ḥaremḥab, who is shown presenting a papyrus bouquet. The development in portraiture in presenting the

SANGUINE DRAWING BY BOUCHER FOR AN EDITION OF MOLIÈRE : LENT BY C. S. GULBENKIAN TO THE NATIONAL GALLERY OF ART, WASHINGTON

psychological is seen in the head of a priest of the Saite period, the renaissance of the Seventh and Sixth Centuries B.C., between the withdrawal of the Assyrians and the arrival of the Persians. Another work of this period is the statuette of a nobleman, Bes, which shows the archaizing tendency of the time. A number of precious small objects include an ivory spoon from the second half of the Eighteenth Dynasty, a beautifully carved piece in which the stem is in the form of a palm-tree with climbing human figures. These unguent spoons frequently served as presentation pieces from Egyptian rulers. There is also a group of New Kingdom small sculptures of great refinement, and ivory carvings of the Saite period which form what is probably the finest group of its kind in existence.

Shortly after these were installed at the National Gallery, on indefinite loan, there came a further group of treasures from the Gulbenkian Collection in the examples of eighteenth-century French decorative arts which were placed on view in a special gallery on February 20th. Among these were some of the notable bindings from the Cortlandt Field Bishop Collection, sold in New York last December. Included is the first issue of an edition of Molière published in Paris in 1734, six quarto volumes prepared by Marc-Antonin Joly, dramatic author and censor, and illustrated with thirty-three full-page plates engraved by Laurent Cars after Boucher. In addition, this work has been enriched by the presence of five remarkable original drawings in sanguine by Boucher for this set. These, illustrating characters in the plays, are five in number, with one off-print from an original sanguine. The subjects include the characters *La Comtesse d'Escarbagnas* for the play of this name, which is illustrated here; also *Lysidas* from *La Critique de l'École des Femmes*; *Don Juan* from *Le Festin de Pierre*; *Arnolphe* from *l'École des Femmes*; *Dorimène* from *Le Mariage Forcé* (off-print) and *Silvestre* from *Les Fourberies de Scapin*. These are the only sanguine drawings for the set known and are the artist's original conceptions, from which he worked out his black-pencil drawings from which the plates were made. In the Destailleur sale in 1891 there were five sanguine drawings by Boucher for Molière, and it is probable that these are the five, although the catalogue described the characters incorrectly.

Other important works from the Gulbenkian Collection acquired at the Bishop sale include Tasso's *Jerusalem Delivered*, containing sixty-eight original drawings by Gravelot, and the very beautiful edition of Longus' *Daphnis and Chloe*, bound by Monnier and signed with the latter's name in four places. This mosaic binding shows two exotic birds in combat and is perhaps an indication of the influence of Chinese design in the Eighteenth Century, although it is rare in the traditions of the art of bookbinding of that period. A binding in this style is also in the Morgan Library, New York. The present copy was in the sale of the Rev. John Mitford's library in 1860 and has since passed through a number of important collections, its last appearance being in the Edouard Rahir sale in 1930.

AN IRISH CANDELABRA OF *C.* 1790

THERE is often an attractive blend of Rococo detail and fundamental forms of Adam Classicism in the chandeliers and candelabra of the later part of the Eighteenth Century in English and Irish glass, of which the Irish candelabra from the Steuben Collection, which is here illustrated, is an example. One of a pair, it was shown with a collection of eighteenth-century glass brought to New York last winter. Not only was sudden change in style unfeasible in costly glass lighting fixtures, but in Ireland the Rococo forms were preserved even longer than in England because, as Mr. Thorpe points out in his *English Glass*, the Irish factories could use lead freely and could employ as much metal as they liked for their designs, while the Third and Fourth Excises had the result that the English makers had to work 'lean.' This had advantages and disadvantages for both. The value of working within certain limitations resulted in the English development of forms of great refinement, and Irish glass in the neo-Classic styles may show heaviness of form because there was no need to be sparing. However, where Rococo details were continued, the fine, lustrous quality of a fabric rich in lead gave these a fortunate extension of life, as in such a piece, with its spires, canopy and faceted drops. Adam influence is seen in the urns of the shaft and finial, and the smooth, plain arms, and the effect of soaring line, favoured by

ONE OF A PAIR OF XVIII CENTURY IRISH CANDELABRA, C. 1790 : STEUBEN GLASS

GOLD SNUFF-BOX SET WITH MOSS AGATES · PARIS, 1789 · MAKER ADRIEN JEAN MAXIMILIAN VACHETTE : LENT BY H. BLUM TO CHICAGO ART INST.

Adam, is achieved with airy strands. The heavy square foot is typical of the period 1780–1800. The period at which the plain arm began to supplant the faceted type can be precisely dated, according to Thorpe, from a letter of Perry & Company, as about 1788. The strings of faceted drops were the particular contribution to the lighting fixture made by Christopher Haedy of St. Clement's Inn, Foregate, who was clever enough to see that the Classic swag favoured by Adam could be rendered in festoons of glass drops. As early as 1775, two years after the Adams' epoch-making publication, Haedy was advertising girandoles ornamented with 'festoons of entire paste,' or strings of drops. By this means, as here, and the use of arms of slender, clean-cut outline, the whole effect is pronouncedly in the Adam taste.

COLLECTION OF FRENCH SNUFF-BOXES

THE charm which eighteenth-century snuff-boxes exercise over the collector and student is undoubtedly due to the fact that so much artistry and technical skill went into their making that they offer a condensation of the arts of the period. A collection of French snuff-boxes embodies in small scale the greatest achievements of the decorative arts of their period. Their designs in relief represent worthily the range of the sculptor and carver. There is an architectural quality present in many of the forms employed, and the inset miniatures framed in chased goldwork represent the highest attainment of that branch of the painter's art. There is as much skill shown in fitting the lid to the body of the box as in the construction of a fine piece of cabinet-making, while a hinge displays as much skill as the precision instruments of the present time.

There is at present a collection of old French snuff-boxes from the collection of Harry H. Blum on loan at the Art Institute of Chicago. The earliest of the group may be dated about 1660, and many were made for the court of Louis XV and Louis XVI, while some were originally owned by noble families in London and Vienna. There are thirty-four examples in the collection, having been acquired by their owner in Europe in a search for fine examples covering many years. Some are set with jewels, painted in enamels, inlaid with moss agate, have mounts of gold or tortoiseshell, or represent the arts of inlay, carving, and miniature painting, forming a record in little of the arts so characteristic of the period. The boxes are shown in a specially designed gallery, covered with velvet to resemble the sides of a jewel-box, where they will remain on view through the summer and until September 30th.

ENGLISH SILVER AMONG AMERICAN FAMILY HEIRLOOMS

SOME American family silver of English origin is represented here by a pair of graduated salvers by John Robinson, London, 1767, which originally belonged to a member of the Derby family of Salem, Massachusetts. The fortunes of this well-known family of shipowners were laid by Richard Derby, 1712–83, who began his career as master of the sloop *Ranger* in 1736, taking fish and oil to Cadiz in exchange for fruit and handkerchiefs. With this modest beginning he built up an extensive trade with Spain, the West Indies and Virginia, being finally able to retire as captain and conduct his maritime affairs at long range. He acted as private banker for the greater part of Salem. His son, Elias Hasket Derby, carried on the family fortunes to still greater heights, extending his trading interests to Canton and Mediterranean ports.

The salvers in question belonged originally to the daughter of Richard Derby, Martha Derby, and her husband, Dr. John Prince, minister of the First Church of Salem. Richard Derby built a house for the pair on Main Street (now Essex) where, according to Colonel Benjamin Pickman in 1793, there lived the 'most ancient and respectable families in Salem.' The building of this house, which was later known as the Lawrence House, antedates the extensive period of building in Salem which began about a decade later and engaged the activities of Samuel McIntire as architect and builder for the next thirty years, resulting in the construction of such famous mansions as the Elias Hasket Derby House, the Jerathmeel Pierce House and others.

Dr. John Prince was born in Boston and graduated at Harvard in 1776. He was a friend of Count Rumford and participated in some of the latter's inventions and experiments. Dr. Prince made improvements in the air pump in 1783, and also contributed to the development of the microscope and kaleidoscope, and perfected a stand for a telescope which overcame the effect of vibration.

The salvers are engraved with the arms of Winslow, and have an inscription showing that they were the gift to Mrs. Prince by one of her family. They are handsome examples of the Rococo style with their strap-moulded edge and

TWO GRADUATED SALVERS MADE BY JOHN ROBINSON, LONDON, 1767 · GEORGE G. GEBELEIN, BOSTON

grape trail, and border of finely engraved grape-vine, scrolls, rocquillage, and Chippendale mantling in Rococo taste. The fact that these are matching pieces gives them further importance.

Also among the heirlooms of this family, which were shown by Mr. Gebelein in an exhibition of silver from American families at the Currier Gallery of Art in Manchester, N.H., last season, is a Rococo, two-handled, covered cup by William Williams of London, made in 1767. Williams's mark was entered in 1742, and this work is an example of the full Rococo with relief ornament of rockwork and floral motifs. The grape-vine on the finial, and also on the double-scroll handles, gives it a relationship to the salvers. The cup is engraved with the crest of Prince.

AN EIGHTEENTH-CENTURY TAVERN 'CONVERSATION PIECE'

AN extraordinary painting which has long been known to students of American painting, John Greenwood's *Sea Captains Carousing in Surinam*, has lately passed from private ownership to the City Art Museum of St. Louis. The *Sea Captains* is quite without parallel for its period, the middle of the Eighteenth Century, and while in some respects Hogarthian in character has a broad quality of caricature and a kind of humour which seem to be personal with an artist who was in every way unusual. Born in Boston and the son of a shipwright, Greenwood had a brief career as portrait painter in his native city between the period of Smibert and Copley. In 1752 he went to Surinam for five years, and then to Holland for nine before going to London, where he became a very successful art dealer. His obituary in the *Gentleman's Magazine* in 1792 described him as an auctioneer, and Pether's portrait of him gave as emblems of his trade the hammer of the auctioneer and the tools of the engraver. He had studied mezzotint engraving with Elgersma in Holland and has entered the pages of Nagler, LeBlanc and Thieme-Becker for his prints after Ostade, Rembrandt, Teniers and others.

As an art dealer he brought more than fifteen hundred pictures to London by 1770, purchased works for Sir Lawrence Dundas and the Earl of Bute, helped disperse the collection of Count Schulembourg, and after the death of Reynolds sold many of the prints of his collection, while two years before his own death he sold pictures and prints which had been left in the studio of Hogarth. In spite of his manifold activities in business he did not give up his own art, and in addition to engraving he painted subjects in quite different vein from the *Sea Captains*, among them being a pleasant landscape, showing Dutch influence, in which he shows his summer cottage at Tottenham, with figures of himself and family in the foreground. This, which is dominated by a large clump of elms called 'The Seven Sisters of Tottenham,' has descended in the family of the artist and is now in New Zealand.

While the *Sea Captains* is without prototype in American painting, there may have been kindred subjects, now lost, which are implied in a remark of that loquacious traveller of the year 1744, Dr. Alexander Hamilton of Annapolis, who made a journey on horseback to the northern colonies and kept an invaluable journal of all that he saw. In describing a decoration at the Angell's Tavern on his way to Newport he attributed a subject he saw there to an 'inimitable ale-house designer' which suggests that special decorations for tavern interiors were not unknown.

This wall-size caricature, over twice six feet in length, must have been intended for some definite position in an interior. The painting was in the possession of a descendant of the Jenckes family of Newport before passing to Mr. Arthur Cushing, its more recent owner, and Jenckes family tradition identified a number of important Newport figures of the mid-Eighteenth Century. The group in the centre and right half of the composition are said to include Jonas Wanton (asleep in his chair), of a family which gave two governors to Rhode Island; standing with his back to him and holding a wine-glass, Esek Hopkins, later head of the Continental Navy; the dancing instructor is a wealthy Newport gentleman, builder of one of the finest Palladian mansions of the period in the Colonies, Godfrey Malbone; and the man whom he is instructing is Captain Nicholas Powers, while looking on and smoking a churchwarden pipe is Captain Nicholas Cook, a future governor of Rhode Island. The artist is said to have introduced himself in the figure by the door, and other figures are identified as Captain Ambrose Page and several members of the Jenckes family. Newport, like Salem and Boston, was engaged in active trade with the West Indies and Dutch Guiana, and American sea captains were as much at home there as in their native ports.

It is not known why Greenwood left the promise of a prosperous

SEA CAPTAINS CAROUSING IN SURINAM AN UNUSUAL TAVERN PAINTING BY JOHN GREENWOOD OF BOSTON, 1727-92 IN THE CITY ART MUSEUM, ST. LOUIS

career as a portrait painter in Boston, where he executed a number of portraits between 1745 and 1752. He painted over one hundred portraits in Surinam, according to his records, but these works are now lost. He went to Holland in 1758 and studied engraving, having attained marked proficiency as an engraver before leaving Boston. Being gifted with the capacity for making friends and having considerable business acumen, he made his way easily on the Continent, and established himself so prosperously in London that he remained there longer than he intended, as inferred in his letter to Copley in 1770 asking him to paint a portrait of his mother, 'who resides at present nigh Marblehead, but is often in Boston. As I have of late entered into connections that may probably keep me longer in London than I could wish, I am very desirous of seeing the good Lady's Face as she now appears with old age creeping upon her.'

A detailed account of Greenwood's early years has been given by Alan Burroughs in his *John Greenwood in America*, published in 1943, to which the writer is indebted.

PRESENTATION SALVER BY THE BATEMANS

AN unusual presentation salver by three of the gifted Bateman family of silversmiths, Peter, Ann and William, 1799, was brought to our attention recently when acquired by James Graham & Sons. It is commemorative of the once thriving cotton industry in the vicinity of Glasgow and Paisley which filled the interim between the passing of the tobacco trade in the late eighteenth century and the development of the iron industry and shipbuilding in the middle of the nineteenth. Below an engraving of an exact illustration of a drying machine used in the weaving of muslin, the salver shows this inscription: *This Service of Plate was presented to John Burns, manufacturer in Paisley by Messrs William King and twenty-five of the Bleachers in the County of Renfrew & Lanark for communicating to them his new invention of drying Muslin by Steam, 1798.*

It is interesting to find this very finely executed piece, representing a well-known family of London silversmiths, containing in itself a record of the industrial life of the period. The Batemans may have been known for this kind of work, involving the illustration of technical subjects to scale, for the writer has seen a similar piece in the collection of Tiffany & Co.

A PRESENTATION SALVER BY PETER, ANN AND WILLIAM BATEMAN 1799 INSCRIBED TO JOHN BURNS OF PAISLEY JAMES GRAHAM AND SONS

Between 1778 and 1790 the weaving of cotton in Scotland took the place of the tobacco industry, which was ruined by the revolt of the American Colonies. It was a successor to the still older linen industry of which Glasgow and Paisley were the main centres, and extended through the Upper Ward of Lanark and the shires of Renfrew and Ayr. According to a writer in the *Scottish Historical Review*, in January 1925, the first spinning mill was erected in 1778 at Penicuik and others were established soon after at Rothesay and at Johnstone near Paisley. The jennies were worked by hand or driven by oxen. The cancelling of the Arkwright patent in 1785 worked to the advantage of the Scottish weavers, while in the meantime (1783) Crompton's mule was introduced at Stockport in the production of muslins. Muslin became a speciality because of the presence of skilled workers already accustomed to weave fine cambric from flax, and they were able to imitate in cotton the lightest of Indian weaves. A further invention which promoted manufacture was a machine for cleaning, the scutching machine of Snodgrass, perfected in 1797, doing a work which was formerly done by hand by women. The power loom, which was invented in 1787, was tried in Glasgow in 1794. But steam-engines were slow of introduction into Scotland and by 1800 only eight were being used in cotton mills.

Experiments in bleaching were made in Scotland in the early Nineteenth Century, and at some time preceding this, Mr. Burns of Paisley must have made his invention for drying muslin by steam, resulting in this lasting expression of gratitude on the part of William King and his associates, which has outlived the importance of the industry it commemorates.

OUR DEBT TO CLASSICAL ART

IN the April number of the Metropolitan Museum of Art *Bulletin* is a short account of an exhibition entitled *The Classical Contribution to Western Civilization*, installed in the long gallery east of the Roman Court in the Metropolitan Museum, after a sojourn in the Toronto Art Gallery. This account is contributed by Mr. Dietrich von Bothmer, Assistant Curator of Greek and Roman Art at the Metropolitan. He tells us that the idea of the show was prompted by the acquisition of the purchase by the Toronto Gallery of a painting by Poussin. In answer to the question 'What is Classical Art?' 'it was thought,' says Mr. von Bothmer, 'that an exhibition illustrating the legacy of Classical antiquity would not only answer this particular question but also give an excellent outline of the development of Western art.' To this end, the Trustees of the Metropolitan Museum, in consultation with representatives from Toronto, made as large a selection as was possible of suitable material, and the theme of the exhibition was then expounded by Mr. Hyatt Mayor in an illustrated handbook emphasizing its more important aspects. This booklet, which is now available for the New York showing, figures side by side a 'Classical' Greek or Roman object and a post-Classical work of art 'related either in form or in subject.' This is an excellent idea, since it invites the visitor to the exhibition to discover for himself the Classical elements or components in Western examples, the show being built up around such comparisons. By this means it is impossible for the public to overlook or mistake the deep indebtedness of modern civilization to the Classical past, or to fail to take note of the various developments and mutations of the Mediterranean tradition. So great and enduring is its vitality that, as Mr. van Bothmer tells us, 'there are few if any phases and activities of modern life that have not had their roots in ancient custom.' The *Bulletin* illustrates works of art that have been added to the Metropolitan Museum's showing, which demonstrate the continuity of the Classical idea, from Greek statuary in bronze and marble, vase paintings, continuing through early Christian work, and in examples by Lucas Cranach, Piero di Cosimo, Titian, Ingres and Picasso.

From a comparative study of these examples, the visitor may proceed to any exhibition of modern work he chooses and exercise his powers of observation in like manner, greatly to his delight and improvement. There is no surer way of realizing our debt to Classical art. It is a living inspiration for all time.

WIVENHOE PARK, ESSEX : BY JOHN CONSTABLE, R.A. : NATIONAL GALLERY OF ART, WASHINGTON, D.C. (WIDENER COLLECTION)

THE ROYAL ACADEMY, 1949

By THE EDITOR

UMMER NIGHT AT 'THE DOVES,' HAMMERSMITH COSMO CLARK, A.R.A. ELECT COPYRIGHT RESERVED

LEFT-WING LEAVEN

THE Royal Academy Exhibition of 1949 will be remembered for many reasons. The President had already announced his departure at the end of the year, and his forthright speech at he banquet has rattled to some purpose, if not routed, the rabble of modernists.' The Presidency is no sinecure, and all must acknowledge hat Sir Alfred Munnings has acquitted himself conscientiously of a severe task in which he has shown unexampled activity. It is little short of miraculous that the ardours of office have not affected the brilliancy and freshness of his art, which remains as vigorous and accomplished as at any time of his career.

It was necessary for the President to speak out boldly and unequivocally and to castigate the knock-kneed attitude of many of his colleagues. The impression the Academy Exhibition makes this year is not entirely favourable. The left-wing leaven has made itself more unpleasantly pronounced, especially in Gallery XI, but there are atrocities to be seen everywhere. On the walls of this venerable foundation, now as much reviled as once revered, are unspeakable failures, their presence being due to the present-day laxity of conscience and confusion of mind, things that in an age where common sense prevailed would not have been accorded a moment's consideration. Attempts have been made to justify these intrusions as 'honest experiments,' or as a 'new vision' revealed through some deeper insight to their perpetrators, but even their vaunted 'novelty' has long worn off and leaves nothing in the mind of the beholder but an effect of utter dreariness and incompetence.

Modern critics are as debased as the artists on whom they lavish their adulation. The world is not teeming with artistic geniuses of their own discovery, as they would have us believe. It is barren, starved and sick to death. The professed repudiation and avoidance of beauty as though it were a shameful thing, is an accursed attitude, an insult to all creation, of which it is the inspiration and the life. Such a philosophy is sheer nihilism. One artist, of admitted competence and far from being the worst offender, exhibits a painting of *Two Ashbins*. Who wishes to contemplate such a subject? Their rightful place is out of sight; in the back yard, not on the walls of our living-rooms.

However, we need not grieve overmuch. We are still vouchsafed light and loveliness if we care to look upon them. Movements die and are displaced, the new supplants the old. Changes, even for the worse, are transient, the pendulum continues to swing, the wheel of time to turn and bring in its revenges. In between so many meaningless and muddy composts of paint, like flowers among weeds are things which can be enjoyed and are made the more agreeable by sheer force of contrast.

Gallery I, hung with small pictures, selected with judgment and carefully arranged, makes a hopeful introduction to the show. Here are two characteristic works by the President. I invite the writer of the implication that the Academy 'numbers too many old venerable men'* to contemplate the President's picture *Coming off the Heath, early morning, Newmarket.* Here will be found such an exposition of youth, health and beauty in these sprightly stable boys and girls joyously bestriding their thoroughbreds as gives the lie to such an absurdity. And those who are fond of comparisons and think they can detect any falling from grace may inspect an earlier work, *Kempton Park*, by the same artist, in Gallery II.

Lord Methuen's temperament leads him often to such Classic themes as ancient buildings and noble parks. His *Royal Crescent, Bath*, captures the austere dignity of the original, though vivified by accents of a rather metallic glitter. One notes at the Academy a veritable outcrop of public-house scenes this year. The first to claim attention is Ruskin Spear's strongly Sickertian *Conversation in 'The Swan.'* C. Cavania Sanders' *Red Barn near Stoke-by-Nayland* is a very creditable modern vision of Constable's country. Near by is an unpretentious canvas by Rodrigo Moynihan, *Flowers and a Shell*, arranged with admirable taste, faultless in tone and handled with thorough understanding of paint. Sir W. Russell Flint, as ever technically perfect, shows a Classical group, *Scene from a Tragedy*, impeccably composed, and *Fortress by the Sea*, romantic and gloomy, in the mood of Richard Wilson. Henry Rushbury's *Palazzo Cenci, Rome*, is an extraordinarily fine study of sunlight and Italian masonry. A second example of the café and 'pub' school is *Night Café*, by James Fitton, and hard by Dame Laura Knight brings her stereoscopic eye into focus again in *The Yellow Dress.*

In Gallery III is an arresting canvas by Richard Eurich, *The Battle of the Boggarts*, depicting a theme in which human interest is at second remove and which might have been conceived by Hieronymus Bosch or the elder Brueghel. Eurich has two other works in similar vein. Despite a jungle of staid portraits, flower-pieces, 'still lifes' and

* Mary Borden in *The Daily Telegraph*, May 4th.

CONFIDANTS IN CHELSEA: BY NORMAN HEPPLE: COPYRIGHT RESERVED

modest landscapes in this gallery, among the outstanding things here are Sir Gerald Kelly's *H.H. Princess Neslichah*, the handsome wife of Prince Abd Elmonheim, looking most distinguished in her crimson velvet *décolletée*, and Alfred Thomson's *Noreen*, admirably designed and brushed in with masterly confidence and breadth. Despite some slight hardness in the contour of the cheek, this is a portrait which asserts its authority immediately. In the same high category are the same artist's sympathetic rendering of a wistful child *Diane Dirsztay*, James Gunn's splendidly conceived portrait of *The Rt. Hon. Lord Goddard*, urbane of expression and faultlessly drawn, which could hardly be bettered in pose and happily-planned spacing of scarlet and ermine. This is probably the most completely successful portrait of the year. In James Bateman's *Elephant Mart*, an unusual composition, a difficult problem of involved perspectives has been most satisfactorily solved. Of three paintings in this room by Winston S. Churchill, *Lake near Breccles*, circa *1929*, and *Sunset: Templeton, Roehampton*, circa *1920*, make the greater appeal to us by reason of their truth of tone and breadth of effect, the latter being imbued with a touch of Wordsworthian sentiment ('Clouds lingering yet'). A keen eye for tone values with much subtlety of modelling is evinced by Anthony Devas in *Dressing the Bride*, and two further works by Sir Alfred Munnings, *Under the Starter's Orders, Newmarket (No. i)* and *The Artist's Wife*, worthily sustain the interest of this room. In Gallery IV the focus of interest is the portrait of *H.M. the King*, in khaki embellished with ribbons, which Denis Fildes has painted for the Staff College, Camberley, a proof that a modern portrait does not suffer from being painted according to academic principles. Occupying another central position is the portrait of *H.R.H. Princess Elizabeth* at full length standing, and wearing the Star and Ribbon of the Garter, and close by is *H.R.H. The Duke of Edinburgh*, in naval uniform, seated. These two paintings, competent and careful, but not over-distinguished in colour, are by E. L. Halliday. James Gunn again reaches high-water mark in *Mr. and Mrs. Robert Tritton at Godmersham Park*, a picture conceived in the eighteenth-century Gainsborough and Devis formula, which seems to be coming into fashion again. We may also commend Gunn's *Pauline, Wife of the Artist*, in violet velvet, which hangs in the adjoining room and invites to no disadvantage comparison with Sir Gerald Kelly's portrait of *Miss Loveday Bolitho*. A sensitively painted and most cleverly composed 'conversation piece,' *Confidants in Chelsea*, in which the figures are bridged by a row of coloured books, by Norman Hepple, and the well-characterized *Griller String Quartet* by Henry Carr, must not be overlooked.

Among subject pictures the centre of interest in Gallery V is Cosmo Clark's *Summer Night at 'The Doves,' Hammersmith*. The artist had set himself a tough problem in attempting to fuse into harmony so many conflicting lights. Helped by the river haze, he has succeeded to perfection. It is full of genuine artistic interest and will repay close attention. Four striking portraits in this room would, if seen singly, absorb one's entire attention. Here they seem to offer a mutual challenge and compete for it. First, there is G. L. Brockhurst's sole contribution after the lapse of nearly a decade, *Monsignor Fulton J. Sheen*, a work almost terrifying in its realism, wrought to a polish that borders on the miraculous. Secondly, David Jagger's *R. H. Butler, Esq.*, which almost vies with it in striving after similar perfections. *Jane Kerr*, by Edwin Greenman, in which photographic exactitude and stereoscopic effect could go no further, and lastly Simon Elwes' assertive *Cardinal Hinsley, Archbishop of Westminster*, overwhelming in scarlet lake. It is my belief that in any age but our own these four canvases would be appraised as works of the highest merit. In Gallery VI are Norman Wilkinson's *The Grand Harbour, Malta*, a masterly handling of an admirably laid-out composition, and Dame Laura Knight's *The Plough*, a new version of a subject previously exhibited. Terence Cuneo's most intelligently designed and ex-

THE RT. HON. LORD GODDARD, LORD CHIEF JUSTICE OF ENGLAND, BY JAMES GUNN: COPYRIGHT RESERVED FOR OWNER BY *THE ROYAL ACADEMY ILLD.*

ellently painted scene, *The 'Room' at Lloyds*, shows how completely e has absorbed and indeed enlarged upon and profited by his ather's example. In *Et in Arcadia Ego*, Robin Darwin has had recourse o a well-known painting by Monet for inspiration, with impressive esults. The meticulous finish of Charles Spencelayh in *Generation to Generation* continues to excite wonder at the persistent activity of this octogenarian, who is quite an institution at the Academy.

The water-colour room and the black-and-white section, taken together, reveal a far more sustained level of accomplishment than all the other exhibits combined. Here, we think, our British artists excel. Among the water-colours we may select for especial praise A. S. Hartrick's *A Cotswold Inn*, Henry Rushbury's *The Walls of York* and *Carezzo, Rome*, Claude Bendall's amusing and spirited *Vive Guignol' Official Opening*, C. F. Tunnicliffe's *Young Wings and Hot Sun*, Philip Connard's extremely distinguished, if reticent, *London River* and *Teddington*, Adrian Bury's brilliant *Stormy Afternoon, near Fairlight*, touched in with sheer mastery, the Constablish *Baling the Punt* by William Robins and *The Blanket Weaver's House, Kashmir*, so crisply drawn in still, clear sunlight, by William Arnold. In Gallery VIII is a drawing of remarkable subtlety by John Wheatley of a life-size head, *Sydney Rogerson*, described as an 'ink painting,' presumably done with brush and diluted inks. The amount of modelling achieved is truly astonishing.

The Central Hall, devoted to sculpture, is dominated by Charles Wheeler's great *Sea Piece*, a finely designed bronze fountain group for the Lady Lever Art Gallery at Port Sunlight, and the few excellent portrait busts, decorative works and animal studies by some of our sounder and well-tried sculptors, stand out as happy relief to those clumsy exaggerations which clutter up the Academy's floor space and cause annoyance to the visitor.

By the time these notes appear in print, the art world will have become familiar with all the circumstances of Signor Giorgio de Chirico's recantation of his 'modernistic' phase, and will have read the lecture which he delivered before The Royal Society of Arts on May 4th, so that it is hardly needful to quote it here in support of our own convictions and often-repeated views on modernism. His observation that through the blasting influence of this pestiferous movement we have reached 'a period of complete artistic collapse' needed saying by one of its former exponents, who has now exposed the game for the absurdity it is. Meanwhile 'there is joy in the presence of the angels of God over one sinner that repenteth.'

NOREEN: BY ALFRED R. THOMSON, R.A.: COPYRIGHT RESERVED FOR OWNER

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THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR

THE PARK OF THE CHÂTEAU DE STEEN BY SIR PETER PAUL RUBENS: ART TREASURES FROM VIENNA: TATE GALLERY

ART UNDER THE PATRONAGE OF PRINCES: TREASURES FROM MUNICH AND VIENNA

THE wealth of art treasures that has been assembled this year for the delectation of the London public is truly overwhelming. It is beyond the power of the most inveterate pursuer of art studies to record a tithe of his impressions of the lavish displays we are now being favoured with. More masterpieces have been brought to our shores than would take a lifetime to apprehend thoroughly. We

VENUS AFTER THE BATH : GIOVANNI DA BOLOGNA : ART TREASURES FROM VIENNA EXHIBITION

can but look and enjoy. An immense satisfaction fills the mind at the sight of this efflorescence of human genius, as potent in appeal and as invigorating and fresh as ever after the lapse of centuries. It should do an incalculable service in counteracting the false doctrine and evil example that have so sadly vitiated public taste in our unhappy days. We feel a deep sense of gratitude and give praise to all concerned, first to the Governments respectively of Bavaria and Austria, next to the Arts Council of Great Britain and finally to the Trustees and Directors of the National Gallery and the Tate Gallery.

But for the inexorable fixity of press dates these two exceptional art events would have been duly honoured in full-length articles in our opening pages. In any case we could not serve our readers better than to let the reproductions speak for themselves.

The catalogue of the Tate Gallery's assemblage of *Art Treasures from Vienna* rightly emphasizes its importance with the opening words: 'This Magnificent Exhibition, in both its size and quality, is more ambitious and more comprehensive than those which have been shown in London since the war.' At the Tate we are privileged to see about 200 of the finest paintings from the Vienna Picture Gallery, many superb tapestries, a celebrated group of Renaissance bronzes, jewellery, gold- and silversmiths' work of outstanding importance, including Cellini's famous Salt, ivories, rock crystals, cameos, Greek and Roman antiquities, illuminated MSS. and historic arms and armour of the finest workmanship. And at the Tower of London we have a wonderful display of armour from the world-renowned collection at Vienna which will form the subject of a separate article in these pages later.

Out of 629 exhibits of such imperial splendour how can one make a choice? These treasures are a limited but representative part of the incomparable collections housed in the Kunsthistorisches Museum, which came into being through the patronage and the art-loving propensities of generations of Habsburgs over a period of four hundred years. Until such patronage occurs again, it will be hopeless to expect a revival of the fine arts on an equivalent scale. This family possessed remarkable catholicity of taste, the collections of paintings embracing geographically the most widely separated Continental Schools, and every type of production in the applied arts. With the passing of the Austro-Hungarian Empire in 1918 the collections were appropriated and secured by the Austrian State.

How the great masters of painting grow in stature through further knowledge will be appreciated by visitors, young or old. Here will be found genius sustained on its highest level. The unparalleled fecundity of Rubens is once again made manifest, the profundity of Rembrandt, the superb design and majesty of Titian, the splendour of Veronese. Here we may see Correggio's master-work in oil, *Io and Jupiter*, superb in line and of entrancing beauty, Tintoretto's magnificent *Susanna and the Elders*, Lorenzo Lotto's great composition of *The Virgin and Child with SS. Catherine and James the Great*, gorgeous in colour, Holbein's *Dirck Tybis of Duisberg*, and a succession of masterpieces worthy even of these. The artistic wealth at present displayed in the long Duveen Gallery at the Tate vies with, and probably exceeds that of, the Galerie d'Apollon at the Louvre. Here are assembled some of the world's choicest productions of the goldsmiths' and jewellers' art, in the ingenuities and intricacies of Cellini and the Jamnitzers' astonishing virtuosity, decorated armours and weapons by the foremost craftsmen of the Renaissance, a priceless array of tapestries, bronzes, crystal carvings and the vestment and orders of the Knights of the Golden

HERAKLES : GREEK : BRONZE STATUETTE OF THE FOURTH CENTURY B.C. ART TREASURES FROM VIENNA EX.

HORSE ARMOUR MADE FOR FREDERICK III AND MAXIMILIAN I AND A FIELD ARMOUR OF MAXIMILIAN I THE ART TREASURES FROM VIENNA EXHIBITION AT THE TATE GALLERY

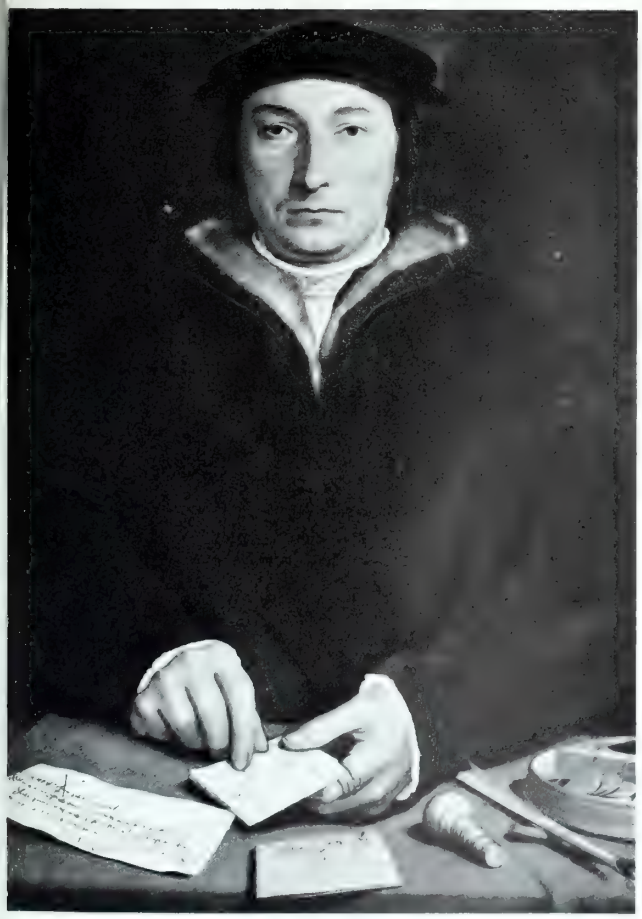
leece. The arrangement, hanging and isposition of this great exhibition eserve all possible praise.

The history of the formation of the lte Pinakothek Collection at Munich, om which a hundred and twenty-ne pictures are now hung at the Iational Gallery, begins with Duke Vilhelm IV of Bavaria (*r.* 1508 to 550) in the commissioning of works y German artists such as Albrecht Altdorfer, Hans Burgkmair, Barthel Beham and others, but it was not until the long reign of Maximilian I of the House of Wittelsbach (*r.* 1598 o 1651) that the great collection accumulated apace. To this enlight-ened patron the museum owes the acquisition of the splendid Dürers and also the famous *Lion Hunt* by Rubens. After the Thirty Years' War another great collector of the same house arose, in the person of Max Emmanu-el, who added the *Vanitas* and the portrait of *Charles V*, both by Titian, and began the celebrated series of Flemish masters. Later generations of Wittelsbachs of the Palatinate line continued the good work, until by the time the Nineteenth Century was reached so vast a number of paint-ings had accumulated at Munich that a weeding-out process became necessary. Among the latest and most assiduous of the patrons of the arts was Ludwig I of Bavaria.

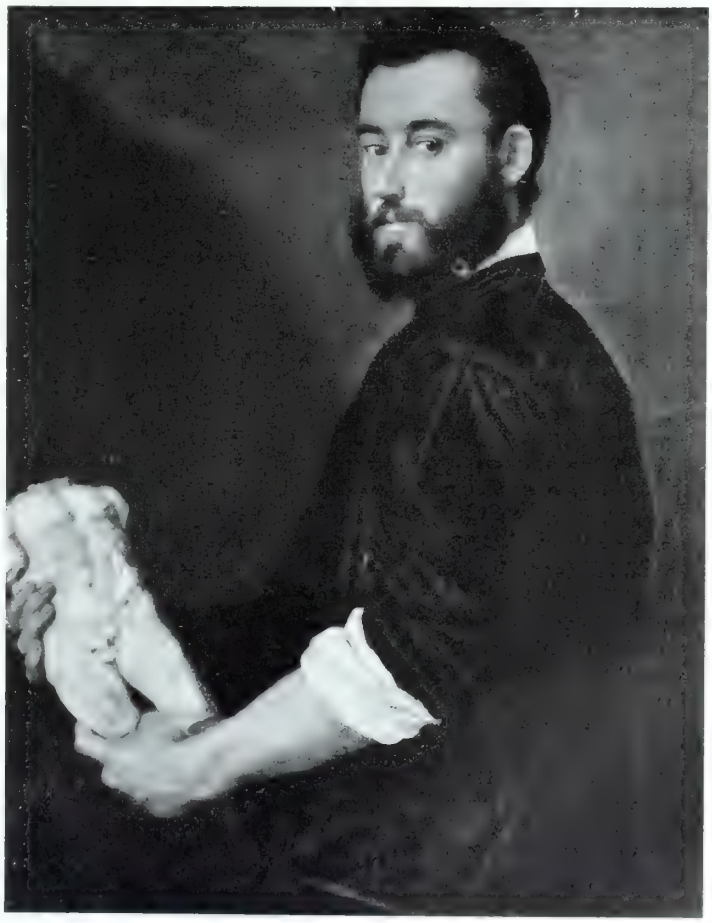
PORTRAIT OF A YOUNG WOMAN : BY GIORGIONE, RAREST OF GREAT MASTERS : ON THE BACK IS A CONTEMPORARY INSCRIPTION CERTIFYING THIS TO HAVE BEEN FINISHED BY HIM IN JUNE 1506 : ART TREASURES FROM VIENNA EXHIBITION

The excellent condition of most of the pictures at the National Gallery will be noticed at once. Their rich colouring has been set off admirably by the treatment of the walls and the carefully chosen hangings. How gorgeous, for instance, appears the Ghirlandaio *High Altar-piece* from S. Maria Novello at Florence.

In the first room is an interesting manifestation of early German painting by masters rarely seen in England. From these we have chosen two examples for illustration, *The Birth of the Virgin*, by Albrecht Altdorfer, and *The Nativity*, by Hans Baldung (Grün), both of which came late into the collection. One is impressed by the contrasts seen in the artists' emotional approach and conceptions of their subjects. The former event takes place in a grandiose setting of church architecture in a sumptuous canopied bed, the latter among an edifice in ruins, which suggests a bomb-shattered building. Both pictures are of about 1520. *The Nativity* is full of naïveté and tender feeling, and is invested



DIRCK TYBIS OF DUISBERG OPENING A LETTER : HANS HOLBEIN THE YOUNGER : IN THE ART TREASURES FROM VIENNA EXHIBITION



PORTRAIT OF A SCULPTOR : BY GIOVANNI BATTISTA MORONNI : ONCE CLASSED AS BY TITIAN : IN THE ART TREASURES FROM VIENNA EXHIBITION

RINALDO UNDER THE MAGIC SPELL OF ARMIDA : BY GIOVANNI BATTISTA TIEPOLO : PAINTED AT WURTZBURG IN 1753 : MASTERPIECES FROM THE ALTE PINAKOTHEK AT MUNICH EXHIBITION AT THE NATIONAL GALLERY

with a humility of spirit which surrenders itself wholly to the miraculous happening and accepts it as the fulfilment of a prophecy. Two endearing incidents in the scene appeal to our sympathetic attention. In one of these, ministering angel forms are seen unrolling the Holy Babe to sight from its swaddling clothes, and the other is a glimpse of a distant moon-bathed hill upon which a reclining shepherd and his flock are lit by the glory of a descending messenger from heaven. This is an earnest conception in the true pre-Reformation spirit, before the Christian Churches became deadlocked in murderous strife.

An exceedingly precious and jewel-like work by the precocious Lucas van Leyden, *The Virgin and Child* and *St. Mary Magdalene and a Donor*, formed the interior faces of a diptych and is accompanied by its right-wing exterior panel *The Annunciation*. These rare and beautiful works by this early Dutch painter were acquired by the Emperor Rudolph II. One must perforce resist the temptation to dwell on the many masterpieces that confront us everywhere and limit one's comments to a few equally remarkable but less familiar works. One of these, which excites particular interest, is Jan Gossaert's *Danaë*. Not only is it most unusual in subject and treatment, but it is standing proof of the early Netherlands painter's debt to the Italians and to Leonardo da Vinci in particular. It is a work of rare scholarship, this pagan princess seated in the centre of an elaborately detailed Classical temple through the open roof of which is seen descending the celestial rain of gold. A picture that must arouse speculations in the minds of every thoughtful student is Leonardo's *Virgin and Child*, painted most likely between 1473 and 1478. It has been as much disputed by some well-known authorities as it has been acclaimed by others. It is undoubtedly persuasive, but difficult to accept without reserve, as it certainly has been worked over at different times and its condition is not all that can be desired.

Rembrandt's cycle of six scenes from *The Passion*, painted for Prince Frederick Henry, Governor of the Netherlands in the 1630s, compels our deepest reverence and respect. We salute the master, unapproachable in his own *métier*, before we turn to the more mercurial but magnificent Rubens. Here, in a series of some twenty overpowering canvases, the Fleming towers like a giant, and his flights almost rob us of breath. To the practising painter they bring a sensuous satisfaction to the eye, a pleasure unalloyed, in fluid forms and wedded harmonies of colour that no other master can offer. May we avow our particular homage to *Helena Fourment in her Wedding Dress*, the woman who inspired so many mighty performances. And then we come to realize how much Tiepolo had learned from his

SUSANNA AND THE ELDERS : BY TINTORETTO THE ART TREASURES FROM VIENNA EXHIBITION, TATE GALLERY

·eat predecessors, and how accomplished he could be when fired y the examples of Veronese and the Venetians, and was unhurried ı his production. The two large canvases, *Rinaldo under the Magic bell of Armida* and *Rinaldo Taking Leave of Armida*, are magnificently andled, exhibiting to admiration his *sfumato* touch, caught from itian, and his perfect control and mastery of the brush. One can xamine these canvases again and again and wonder still at the ıechanistic perfection of these works. The painting of edges is a ·sson which one might vainly strive to emulate.

)UTCH AND FLEMISH MASTERS AT SLATTER'S

FOLLOWING his previous successful ventures in the same genre, Mr. Eugene Slatter has organized another notable exhibition f Dutch and Flemish Masters at his Gallery, 30 Old Bond Street, V.1, which is to remain open till July 9th. Again he has brought o light some unfamiliar works which extend our knowledge of the ›ainters represented, besides many well-known examples from arious sources. Prominent among the latter is Jacob Ochtervelt's ully signed canvas, *A Glass of Wine*, formerly in the Lord Athlumney ınd Dr. William Cremin Collections. This picture shows a roystering cavalier holding out his glass to be recharged by a smiling girl. One of the larger exhibits is a panel by Pieter Breughel the Younger, *The Peasant Wedding*, a delightful version of the famous picture in he Kunsthistorisches Museum, Vienna, bearing the same title, by ıis father the Elder Breughel, but with the interior setting transformed into a village street. A small but very distinguished panel by Jan van Goyen of *A Skating Scene*, signed with the artist's initials ınd dated 1646, is a very covetable possession. Very pleasing also s Salomon van Ruysdael's *River Scene* of 1664, which was formerly ın the collection of William Dickinson of Wickham Hall, Kent. An important example by Philips Wouwerman depicts a *Market Scene*, enlivened with a crowd of busy figures selling and buying vegetables, dated 1653. Another Wouwerman shown here, *A Country Road*, quoted by Hofstede de Groot, figured in the Amedée Gautray sale in Paris in 1883. A panel by Quiryn Brekelenkam, *The Lace Maker*, is happily composed: the young lace-maker is evidently receiving a smart male visitor while our attention is diverted to some market produce near by. There are many fine examples of flowers and still-lifes in which the Dutch seventeenth-century masters excelled, notably two by Pieter de Claesz, *Still Life and Oysters* dated 1642, and *Wine and Tobacco* (1632), and a *Fruit Piece* by Jan Davidsz de Heem. Other characteristic works are by 'Velvet' Breughel, Pieter van Slingeland, Gillis Rombouts, Cornelis Dusart and Rachel Ruysch. It is from this exhibition that we have selected the subject which forms our frontispiece design, *Flowers and Lizards*,

PORTRAIT OF A YOUNG MAN: TITIAN: MASTERPIECES FROM THE PINAKOTHEK

THE BATTLE OF THE AMAZONS: BY RUBENS: IN THE MASTERPIECES FROM THE PINAKOTHEK EXHIBITION AT THE NATIONAL GALLERY. IT IS PARTLY ADAPTED FROM LEONARDO DA VINCI'S CARTOON FOR THE BATTLE OF ANGIARI

by Jan Baers. The excellent catalogue, which contains several colour-plates and many black-and-white reproductions, is being sold in aid of the Imperial Cancer Research Fund, for which donations are urgently needed.

THE 'ARTISTS OF CHELSEA'

THE 'Artists of Chelsea' have announced the formation of a new society under the above title. Its first exhibition was opened on May 25th by Dame Sybil Thorndike, D.B.E., at the Chenil Gallery, in the King's Road, next to the Chelsea Town Hall. The members have put up an excellent showing as its initial venture, and with the varied and copious resources of Chelsea's art population at its disposal the exhibitions should enhance still further the attractions of the 'ancient village.' *Artists of Chelsea* is under the distinguished Presidency of Henry Rushbury, R.A., R.W.S., and includes several Royal Academicians, among them A. R. Thomson, Charles Wheeler and Charles Cundall. Other well-known painters in this group are David Jagger, W. Lee-Hankey, R.W.S., etc., Adrian Bury, Hon. R.W.S., James Proudfoot and Stanley Grimm. These names are a surety that the society will be conducted on sound principles and be an encouragement to fine draughtsmanship and technique. A good deal of liveliness is being manifested in the Latin Quarter nowadays. The old battle spirit still survives.

THE NATIVITY : BY HANS BALDUNG (CALLED GRÜN)
MASTERPIECES FROM THE PINAKOTHEK EXHIBITION

EARLY SPORTING PAINTINGS

OUR sporting painters continue to receive a large share of public attention. During June and July, at 21 Ryder Street, St. James's, S.W.1, M. Bernard is holding an exhibition of Sporting Paintings of the Eighteenth and Nineteenth Centuries, the great period to which this genre properly belongs. The show includes some fine examples by H. Alken, R. B. Davis, J. Ferneley, J. F. Herring, B. Killingbeck, G. H. Laporte, Ben Marshall, James Pollard, J. N. Sartorius, George Stubbs, Charles Towne and Dean Wolstenholme. Our present cover is reproduced from one of these pictures, a striking work by Ben Marshall, exemplifying those qualities that have placed him among the most eminent of his class. There is a satisfying solidity, a monumentality even, in this horse and rider that makes a durable impression on the beholder. The rider was a Mr. Thomas Willan of Marylebone Park Farm and Twyford Abbey, Middlesex, on a favourite horse, and the picture has remained a possession of the family until two years ago. This exhibition, supplementing as it does the extensive showing of 'British Sports and Pastimes' permanently staged at Hutchinson House, Stratford Place, but subject to variation, is further proof of the inexhaustible interest shown in this particular form of art in Great Britain during 150 years.

THE BIRTH OF THE VIRGIN : ALBRECHT ALTDORFER PAINTED C
IN THE MASTERPIECES FROM THE PINAKOTHEK EXHIBITION : NAT. GALLERY

TWO IMPORTANT REMBRANDTS

THE Leger Galleries, at 13 Old Bond Street, announce an Exhibition of Dutch and English paintings of the Seventeenth and Eighteenth Centuries to remain on view during the months of July and August. The chief attraction of this exhibition will be the two important paintings by Rembrandt from the Broughton Knight Collection known as *The Cradle* and *The Flight into Egypt*. Both these pictures were included in the Burlington House exhibition some years ago, but the present occasion will show them for the first time since their recent cleaning, and a fuller appreciation will be possible of the painter's tone-values and technique.

DECORATIVE DOOR-FURNITURE

INCREASING interest has been observed lately in a minor form of household decoration that can be capable of very attractive results. Door furniture in the shape of handles and finger-plates are such important features in a room that more thought and ingenuity are now being given them by architects and decorators. Their design is the first consideration, and this is susceptible of infinite variety of form, though it should correspond in style and main features to the character or period of the room. They may be of shaped or pierced metal, repoussé, enamelled or engraved. They may be of glass or china of any colour, or decorated by the hand of a skilled painter who specializes in this branch of art, and some there are who are devoting their time exclusively to this work. Floral decoration seems to hold first place in fashion's favour, but there is an extremely wide choice of subject-matter. All styles in all periods may be drawn upon, provided the subject chosen corresponds with or is in harmony with

SALT CELLAR OF HAMMERED AND CAST GOLD : BY BENVENUTO CELLINI : HIS ONLY CERTAIN WORK IN GOLD AND HIS EARLIEST KNOWN SCULPTURE : ART TREASURES FROM VIENNA (TATE)

its setting. Like the bookplate, the decoration may indicate something of the owner's tastes. He may be a bird-lover, a fisherman or a hunting man, or indeed a sportsman of any kind. Family crests may be desired, Classical ornament, or patterns derived from the standard books on historic ornament, but in every case the style and colour-scheme are planned to harmonize with the general character of the room, and must be attuned to the colourings of the carpets, curtains and other furnishing fabrics. The paints employed in the decoration of china doorplates, etc., are specially manufactured for the purpose and the designs are afterwards burnt into the porcelain, thus rendering them quite permanent and easy to be cleaned. From the position door furniture has to occupy, such objects can hardly fail to arrest the eye or to claim attention.

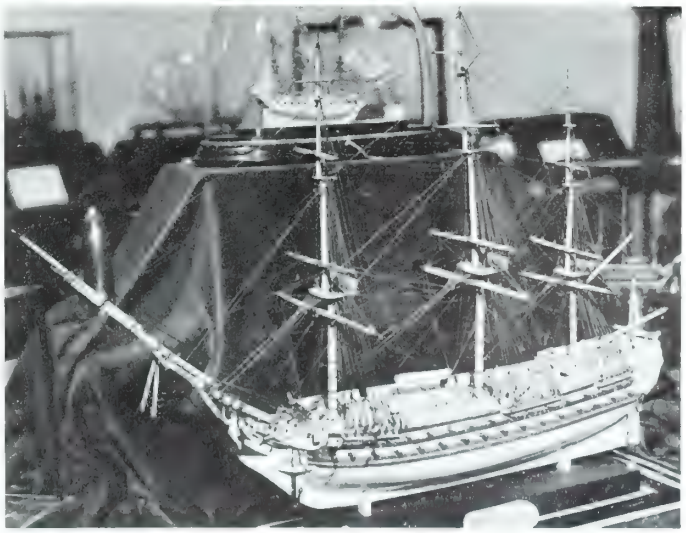
THE NATIONAL ART-COLLECTIONS FUND, 1948–49

ACQUISITIONS by the National Art-Collections Fund during the past year include the following. From the P. C. Manuk and Coles Bequest, a number of Persian and Indian MSS., Miniatures and Drawings, and other works of art, distributed between the Fitzwilliam Museum, Cambridge, the British Museum, the Victoria and Albert Museum, and the Bristol Art Gallery. Some of the above received also valuable and important English water-colours. The Fund contributed £2,000 out of a sum of £4,000 towards a marble bust of Voltaire by J. A. Houdon which went to the Victoria and Albert Museum; £1,500 towards the purchase for £3,000 for the British Museum of a magnificent drawing of a *Woman Seated in a Chair* by Rembrandt; £425. for a painting by Simon Vouet, *The Virgin and Child*, for the Ashmolean Museum, Oxford; £500 towards the price of £900 of Francis Cotes's portrait of John Jervis, Earl of St. Vincent, for the National Portrait Gallery; £150 out of £400 for Watts's portrait of Millais, painted in 1871, also for the National Portrait Gallery; £800 for the purchase outright of an interesting work by Abraham Storck representing *The Four Days' Sea Fight* (1666), for the National Maritime Museum; and £950 out of £1,850 for a painting by Zoffany of *Garrick, Aicken and Bransby* in *Lethe*, a dramatic satire by Garrick himself, for the City Art Gallery, Birmingham.

Two important objects of art of considerable historical interest to the museums, which have now found a permanent home for them, are *The Eddystone Lighthouse Standing Salt* (*circa* 1698) at the Plymouth City Museum, and *The Watson Mazer* at the Royal Scottish Museum, Edinburgh. The former was purchased for £1,500 with the aid of a contribution from the Fund of £500, and towards the latter, for which was paid £1,750, the Fund contributed £750.

EXHIBITION OF OLD SHIP MODELS

FEW reminders of past days hold more fascination to denizens of our 'sea-girt isle' than old ship models. They represent in miniature man's immemorial strife with the most unruly of the elements and his conquest over the vast waters that encompass the earth. As records of historic encounters, of discovery, of successful merchanting and as object-lessons in the development and ever-increasing efficiency of these instruments of locomotion, their interest is inexhaustible. As we dwell on their variety of shape and build we realize that a fine ship is one of the most beautiful things made by mortal hands. These thoughts must have occurred to everyone who inspected the recent exhibition of beautiful models which Captain Harry Parker, R.N., has been showing at The Parker Gallery, Albemarle Street, W.1. This unique collection, assembled at great pains and cost, contained some of the finest examples of miniature ships that have ever been seen outside our national museums and it is not to be wondered at that they were eagerly 'snapped up' by purchasers. As is well known, most of these models of the late Eighteenth and early Nineteenth Centuries were made by French prisoners captured in the Napoleonic wars, and are reproductions, complete down to the minutest detail, of actual ships, often of those in which they had sailed and fought. The greatest ingenuity is shown in the making of them. We are led to wonder how the materials were obtained. Ivory, bone salved from the meat rations, wood, copper and brass, gold ear-rings, human hair, twine, paint and pitch were procured somehow and fashioned into rare and precious works of art. The beauty and perfection of these models surprise us less when we reflect that so many of them were the work of skilled craftsmen, such as wood carvers, ivory turners, cabinet-makers and artists, pressed for service in Napoleon's navy. The detail work in all these models is astonishing: hulls, masts, spars, booms, rigging and sails, blocks, deadeyes, cannon, bolts, everything is reproduced down to the last minutiae. The tools are another source of wonderment. We are told that most of them were home-made, saws, chisels and pocket-knives being practically all that were available. Possibly a few were smuggled in by visitors. We reproduce one of these fine models which is an exact copy of the French line-of-battle ship *L'Aigle*, which fought at Trafalgar. It is of the very finest workmanship, measures 32½ inches in length and is constructed in bone and ivory.



MODEL IN BONE AND IVORY OF THE FRENCH LINE-OF-BATTLE SHIP *L'AIGLE* : EXHIBITION OF EARLY SHIP MODELS AT THE PARKER GALLERY

NEW BOOKS REVIEWED

Les Publications de Scriptorium, Vol. I

ESSAI SUR LES ORIGINES DE LA MINIATURE DITE IRLANDAISE

By F. Masai

With 64 monochrome plates

Bruxelles: Aux Éditions 'Erasme' S.A. Frs. 450; bound, 500)

M. MASAI is an officer of the Department of Manuscripts in the Bibliothéque Royale, Brussels. He takes up with great vigour and acuteness the much-discussed subject of the origins of the important insular school of book-decoration which produced in the late Seventh and the Eighth Centuries such outstanding works of art as the *Lindisfarne Gospels* and the *Book of Kells*. M. Masai's work is the first book to be devoted to this subject and it is very useful to have so broad and comprehensive a review of the issues, and a book which takes such pains to define its terminology and analyse the assumptions upon which the generally accepted view rests. No one has hitherto ventured to deny to the Irish the creation of this new and influential art. Even Sir Alfred Clapham, who maintained that the diverse constituents of the new art were welded into a style not in Ireland but in Northumbria, credited the Irish missionaries there with the achievement.* Masai denies to the Irish any part in the process, arguing that the *Books of Durrow*, *Lindisfarne* and *Kells*, and all the other manuscripts of high quality, were produced in Northumbria and by Saxons (though he allows the possibility of Iona as the place of origin of *Kells*), and that the Irish were capable only of crude imitations. Masai argues that this is in keeping with the historical situation, Northumbria in the second half of the Seventh Century being far more civilized, cosmopolitan and art-conscious than rustic Ireland.

There is little original in Masai's basic reasoning, which is essentially based upon the palaeographical and textual findings of Lowe and Burkitt, and the art-historical arguments of Clapham. What is new is the cogency and fullness with which the case is argued. It is built up in the most compelling manner, in clear and lively style, and many new detailed points are scored in the process. New is also the attempt to classify as Northumbrian in origin all the manuscripts of skilful, clear execution, leaving only the inferior examples to Ireland.

The chief shortcoming of Masai's essay is that he is behind the times. His book was written in occupied Brussels during the war, and he has not read the latest and most masterly works dealing with the subject, for example T. D. Kendrick's *Anglo-Saxon Art* and Dr. Françoise Henry's *Irish Art*. The result is that his attack is largely misdirected, and that he underestimates the real substance behind the Irish case. He is also unaware of the latest archaeological developments, and makes no use of the Sutton Hoo finds (which could strongly reinforce his arguments), although he includes the *Antiquity*, 1940, accounts of the find in his bibliography. In fact, his grasp of the archaeological background is slender; yet, as he admits, it is archaeology that holds the key to the question of the origins of the style.

On points of detail it may be said that Masai does not do justice to Dr. Henry's arguments that the enamelled hanging bowls, so important an element in the art-historical background of Durrow, are of Irish manufacture. He assumes too lightly that they were made in England. He does not appreciate the comprehensive character of the archaeological background revealed in Ireland by Dr. Henry's researches. He bases too much on his dating of the *Book of Durrow*, c. A.D. 700 (i.e. long after the exodus of the Irish from Northumbria), when in fact there are cogent reasons for a dating nearer 650, i.e. within the period of Irish domination. He underestimates the level of craftsmanship the Irish could attain, giving no sign of being aware of the existence of such pieces as the Tara brooch and the Ardagh chalice. Presumably, however, he would say that, though found in Ireland, they are no more Irish than *Kells* or *Durrow*.

The hanging bowls up to A.D. 650 show a great range of ornamental brilliance and activity, but, in spite of Dr. Henry's powerful arguments, the Irish origin of these bowls is not yet proven. Hanging bowls apart, the archaeological material in Ireland before 650, when Ireland may be held to have become exposed to influences from Northumbria, if varied, is uninspiring, and gives very much the impression of an artistically barbarous and unsophisticated society, such as Masai envisages. The lack of any trace of 'Irish' style in the numerous seventh-century manuscripts from Irish monastic foundations on the Continent, cited first by Clapham and argued at greater length by Masai, is a strong point against the traditional case which has never been answered; and evidence for the traditional view of a high state of culture in Ireland in the Sixth and earlier Seventh Centuries, apart from distinction in theology attested by Bede, has yet to be produced. It is to be hoped that Masai's book, which is much too explicit and convincing to be ignored, in spite of shortcomings, will provoke a fuller exposition of the arguments on these points of those who, in spite of Masai, remain convinced of the correctness of the traditional view.—R. L. S. B-M.

* *Antiquity*, VIII, 1934

THE MARCH OF THE MODERNS

By William Gaunt

(Illustrated. London: Jonathan Cape. 12s. 6d. net)

WHAT precisely constitutes 'Modernism' as applied to the practice of the arts? To the normal man it is a mass of confused and conflicting ideas; more often it seems the utter negation of ideas. The so-called modern movement viewed in its entirety is too many-faceted and too full of contradictions to allow of any satisfactory definition, and no one yet has succeeded in accounting for it or explaining its purport. It resembles a kaleidoscope of gaudy and tinselled fragments which keep breaking and falling to pieces before one's eyes, and presents no stabile pattern. What further confounds the issue is that the practitioners of so many phases of modernism abuse, vilify and despise one another, and damn all those who do not conform to their own pet versions of it. 'Modernism,' as the supporters of this doctrine boast, involves the rejection of everything hallowed by tradition, indeed is a complete break with tradition itself. This is an attitude of mind that can lead only to utter nihilism. Signs are evident that the world has had enough of this modernist view of art, and some of its former protagonists are now busy repudiating it.

Mr. Gaunt's latest book, *The March of the Moderns*, is the first serious attempt at a diagnosis and the only one approaching a reasoned exposition of the movement as a whole. Mr. Gaunt's book must, therefore and perforce, be largely a record of wasted and futile lives, the victims of a doctrine of despair. Unfortunately much grievous mischief has been done. However, Mr. Gaunt himself passes no judgments. He is lucid and impartial, and in no way, as some disgruntled and abusive critic has asserted, 'tendencious.' His business has been to recount the lives of the chief actors in this strange episode; to search for the motives which actuated or drove them and to note the influence they have exerted over the arts during the past half-century. All this he has done with an intellectual integrity of purpose beyond praise and an admirable sureness of touch. He has read and digested an enormous number of books relevant to his subject and apparently has never allowed any biased conclusions to affect his determination to hold the balance steady, with never an attempt to impress his readers adversely or otherwise.

The claim so often put forward that the 'modernists' are merely expressing the life of their own age is nothing but a parrot cry; a cowardly evasion of the truth. They are doing nothing of the sort. They are busy defiling creation and expressing the unhappy state of

THE HUNTERSTONE BROOCH : NATIONAL MUSEUM OF ANTIQUITIES, SCOT. FROM *SCOTTISH CRAFTS* : BY IAN FINLAY : GEORGE G. HARRAP & CO., LTD.

their own minds. If we look around us we see men, women, trees and flowers; living things as beautiful as ever they have been. Clean-minded and healthy folk have better business to do in the world than to sit down bewailing their multitudinous distresses and enlarging upon them. Conditions do not make themselves, they are the result of human behaviour, and it is owing to human muddle and mismanagement that such deplorable conditions exist at all.

But we must not forget Mr. Gaunt. Very rightly he begins his exploration of the modern movement with Cézanne, who is generally credited as being the founder of Cubism. But, we wonder, how many are there who know that the idea of cubism was invented, systematized and actually put into practice by Luca Cambiaso, the Genevese painter, four hundred years ago?

The doings of Alfred Jarry, of Max Jacob, of Guillaume Apollinaire and others of their kidney merely repeat the formulae of those comic pseudo-learned figures invented by Rabelais, an old trick which has been imitated by every generation of art communities since. It must be conceded however that many of these latter-day mountebanks managed to 'put it over' to considerable effect, and being entirely uninhibited, to take in the unsophisticated fledgelings with the utmost ease. To delight in misbehaviour has always been the obsession of small minds; the desire to *épater le bourgeois* one of the most unmistakable symptoms of thwarted vanity.—H. G. F.

SCOTTISH ART

ART IN SCOTLAND. By Ian Finlay. 1948.
(O.U.P., Geoffrey Cumberlege. 15s. net)
SCOTTISH CRAFTS. By Ian Finlay. 1948.
(George G. Harrap & Co. Ltd. 17s. 6d. net)
SCOTTISH ART. By Stanley Cursiter. 1949
(George G. Harrap & Co. Ltd. 17s. 6d. net)

ACCIDENT rather than design has brought these three excellent books to my desk for review at one and the same time. That three such books should have been issued within a space of six months suggests that Scottish art is coming into its own. It is a point worth noting that Scotland has a national art in a more comprehensive sense than can be said of Ireland, Wales, or even England—for what we usually mean when we speak of English art is British.

The book on the Scottish crafts is a welcome addition to the literature of a subject which Mr. Finlay has made especially his own. As might be expected, the volume is one not only to be read but to be kept handy for further reference. Although it claims with modesty to treat of Scottish crafts it surveys all the arts, with the exception of painting; and does so with a comprehensive grasp which only a specialist can command.

The book is essentially archaeological and historical in treatment, and each individual branch of artistic achievement has a separate section devoted to its consideration. The author's summarization of salient facts and selection of important examples are commendably clear, concise and well balanced. Thus, in architecture we are taken from the primitive cell-chapel of the Celtic Church to the neo-Classicism of the Nineteenth Century. In sculpture, likewise, the whole field is reviewed, from the Pictish symbol-stones to the religious sculpture of Thomas Whalen.

Particularly interesting are the chapters dealing with the arts of metalwork, including silversmiths' work, jewellery and weapons. Well-known masterpieces, such as the Crosier of St. Fillan, the Guthrie Bell Shrine, the Monymusk Reliquary, the Bannatyne and Tulloch mazers, as well as many of the finest among later pieces of Scottish metalcraft, are examined. The typically Scottish 'claymore,' the dirk, the targe and the Highland pistol are of course included in the Scottish weapons section.

There is an able chapter on the manuscripts in which we find a definition of the Scots-Irish school which is particularly lucid and valuable. Textiles (with a few words on the Tartan), ceramics and glass likewise come within the author's survey, the whole being further enhanced in value by the admirable illustrations, sixteen of which are in colour.

No less important is the same author's *Art in Scotland*, published by the Oxford University Press, which, in the writer's own words, is designed to lay bare the basic pattern of the arts in Scotland.'

Unlike the work just reviewed, this book is a studious survey of the whole controversial field, less concerned with individual monuments or objects of art than with the broad cultural background which produced them, from the Pictish period to the present day. In other words, the author considers the arts in relation to climate, geography, race and history; his argument being that a contemporary revival of the visual arts would be possible but for the persistent belief that the sources of art inspiration lie to the south of the border.

A perusal by Scottish artists of this scholarly survey of the whole question will surely go far towards dissipating this inferred inferiority complex; for, as Mr. Finlay says, 'There is a more widespread desire for enlightenment up and down the country than most people even in Scotland itself realize.'

By selecting the Scottish trends of Scottish art the author has sought to show, in the light of successive crises in Scottish history, that the whole problem is sociological and that therefore 'Scottish artists and art-lovers must realize they can attain nothing in aesthetic isolation, and that every event affecting their country vitally affects themselves.'

One may say that Stanley Cursiter's *Scottish Art* rounds off and completes a very-much-needed picture of art in Scotland. It is a most welcome volume, but why 'Scottish Art,' when it confines itself solely to Scottish Painting?

Not since the publication of Caw's *Scottish Painting* has there been any important book entirely devoted to the Scottish school, and the passage of years has made the deficiency increasingly to be deplored. It is therefore all the more gratifying to find the need filled at once so ably and so entertainingly by one who, succeeding Sir James Caw as Director of the National Gallery of Scotland, has recently been appointed His Majesty's Painter and Limner in Scotland.

In this exceedingly readable and uniformly informative survey of Scottish painting from early days up to the present time the author has—perhaps naturally—approached his subject from the point of view of the practising painter. How thankful we should be for this

he has had no temptation to give us the stilted jargon of the ssional critic or the highbrow estimates of the gallery official. or painting, especially Scottish painting, needs just that human touch of understanding which Mr. Cursiter so evidently possesses.

Admirably, even profusely, illustrated in monotone and colour, this handy-sized volume will prove to be a revelation to many who have never attempted to differentiate between British and Scottish. They will find here names which have shed undying lustre upon the British school of painters, men like Allan Ramsay, Sir George Chalmers, Sir Henry Raeburn, Sir David Wilkie, Andrew Geddes and Alexander Nasmyth. Among more modern artists Orchardson, Hugh Cameron, John Pettie and Peter Graham are names to adorn any school of painting. Unfortunately we miss that of James Pryde, of the Beggarstaff combination, who, we feel, was worthy of a place in this honourable company of Scottish painters.—C. G. E. B.

ETRUSCAN VASE-PAINTING

By J. D. Beazley

(Oxford: Clarendon Press. £4 4s. net)

SIR JOHN BEAZLEY is the most distinguished and sensitive of all those scholars who have studied the painted pottery of the Greeks. He has now turned to Etruscan vase-painters, whose products, though common enough in museums and private collections, have usually been neglected.

The Etruscans have not on the whole had fair treatment. As a people of mystery, of whom the ancient Greeks and Romans have left a patchy and distorted account and whose own language has not been deciphered, they have attracted a full share of whimsical and silly speculation. Even more knowledgeable admirers of Greek art often dismiss Etruscan as provincial or barbaric, and those who react against the Greeks sometimes plunge into an opposite extreme. In fact, as several recent studies have shown, Etruscan art has a limited individuality and merit.

Whatever the origin of the Etruscans, once they had established themselves in Italy their nearest civilized neighbours were Greeks, and Greek art soon obtained a dominating influence. Greek works were imported continuously, Greek artists probably settled in Etruria, and local imitations of Greek styles flourished or were rife. Etruscan art was, as Beazley emphasizes, derivative, and as is the way of derivative arts proceeded by fits and starts. This is most easily seen in the pottery; for though the painting of pots was not the most successful of Etruscan ventures, there is much more of this than any other surviving. Of the first two and a half centuries of Etruscan vase-painting, when Greek geometric, Corinthian, and black-figure styles were imitated, Beazley says little, since other scholars have already made a beginning of their study. He concentrates on the red-figure period (Fifth–Third Centuries B.C.), and arranges some two thousand pieces by painters and groups, outlines the connexions of local styles, and interprets the subjects. These pieces include, besides true red-figure, pots that imitate the effect of red-figure by painting over the black ground, black pottery with no painted decoration or very little, and pottery silvered in imitation of metal.

It is difficult to define an Etruscan style. Some of the more competent paintings might be mistaken for Greek, but in artists of weaker technique or stronger personality other characteristics appear. Most noticeable are an earthy realism and a sly humour, which can successfully dispense with the ideal beauty and the delicacy of good Greek work and make a more direct appeal to simpler emotions. Thus a reconciliation of Menelaus and Helen of the earlier Fourth Century (pl. 23) is unheroic but convincing comedy, which recalls the sixth-century Judgment of Paris (pl. 1, 3–4). There is a homely logic in the fourth-century scenes of Pasiphae nursing the infant Minotaur (pl. 10, 3) and of the winged youth weighed down by his young woman (pl. 12, 1), malicious caricature in the Eros of pl. 13A, 1, and in the panel heads of the third-century decline (pl. 29, 7–10). The Etruscans have been accused of brutality; their painting shows only a standard of artistic propriety less rigid than the Greek. As for the religious gloom by which some writers would have the later Etruscans ridden, Beazley rightly points out that the devils that appear in some late schools are more frightful than malignant; they do not recall Satan so much as the Demon King, of whom pl. 40, 1–2 is perhaps the finest existing portrait.

The Etruscans quickly assimilated Greek mythology, and the subjects of their vase-painting, like the style, derive from Greek. But Etruscan taste had its own favourite incidents and sometimes chose new variations, and added details of Etruscan life and still more (in the later period) of Etruscan after-life. There is a scene of particular interest on pl. 24, 2, which seems to represent Celts: if so, it is one of the very earliest pictures we have of that people.

This book makes a great advance in Etruscan studies and is indispensable to those who take a close interest in Etruscan art or in the effects of Greek art on its neighbours. For the general reader the text after Chapter I is rather specialized, though he can learn a lot from the forty large plates, and if he wants information about a particular piece there are two admirable indexes of museums and publications. The book is handsomely produced and for what it contains is not expensive.—R. M. C.

SEA PAINTERS OF BRITAIN

Vol. II. From Constable to Brangwyn

By F. Gordon Roe, F.S.A., F.R.Hist.S.

(Leigh-on-Sea: F. Lewis Publishers Ltd. £5 5s. net)

CONTINUING his survey of marine painting, F. Gordon Roe gives us a broad, potent sketch of the subject from the beginning of the Nineteenth Century to the present day. Reading his scholarly text, with its wealth of allusions, and that gift of vivifying the personalities of the artists concerned, we gain the heartening impression that marine painting, perhaps more than any other subject, has escaped the baneful influence of modernist French art. Maybe, the sea will not submit to the aberrations of the abstract boys —is not amenable to distortion of form and lunacy of colour. Suffice it to say that the revolutionaries, during the past fifty years, have left no marine painting of any importance. Rather, we can look back to Turner and Constable, in sea-painting, as two creative protagonists, albeit they first saw the idea in the work of the Dutchmen, but brought 'light' to bear upon it. If we have come to take Turner and Constable for granted, we are also apt to forget the lesser stars in this department of marine painting. The fecundity of our school would appear to be inexhaustible, and we are grateful to Gordon Roe for reminding us of certain marine masterpieces by artists who, like Turner and Constable, only 'ventured to sea,' as it were, when the mariner's mood was upon them. Bonington seldom errs as a stylist of paint and poet of nature. In such a work as *A Sea Piece: A Cutter Getting Under Way* (Wallace Collection) he holds his own with the greatest exponents of the sea. Cotman's *Dismasted Brig* places him with the immortal visionaries of the subject. Do we realize the amazing skill of A. V. Copley Fielding, prolific landscape painter, but adroit manipulator of wave-form and of the atmospheric tumult that conditions that form? There were Charles Bentley, Edward Duncan and Samuel Prout, members of the 'Old Society' (R.W.S.) who could switch without loss of skill or authority from the land to the sea. And so the lesser masters come down the Victorian century, with here and there a conspicuous specialist of the subject, such as Henry Moore, R.A., or Napier Hemy, R.A. (How good was the latter's work at the Chantrey Bequest Exhibition.) And what of those rare masterpieces by the comparatively unknown John Brett and Thomas J. Somerscales—*Britannia's Realm* and *Off Valparaiso*, respectively? The latter is surely one of the most popular and best marines painted within living memory and, like *Britannia's Realm*, a good Chantrey purchase. Both are illustrated in this book.

The two World Wars, in which British sea-power played its traditional victorious part, has further stimulated the efforts of our artists. Gordon Roe includes an excellent example of the work of Mr. Norman Wilkinson, P.R.I., *Swordfish of the Fleet Air Arm attacking the 'Scharnhorst' and 'Gneisenau' in the Channel*, and a striking work by Mr. Charles Pears, R.O.I., P.S.M.A., entitled *Seamanship: Four Mast*

Barque Entering Dover Under Staysails in a Gale of Wind. I would also call attention to Mr. Arthur Burgess's *Light of the Moon*, one of the last illustrations in the book, a water-colour of moving waters that I venture to say is a masterpiece.

The illustrations, both in colour and in black-and-white, are well chosen, but it is the handling of the subject—the power to weld so vast a theme together into a brief but coherent whole—that places Gordon Roe among the genuinely creative writers on art. Here are the essential scholarship and adequate documentation, with an additional human touch. Gordon Roe discusses these artists, great or not so great, as one who knows them and their ideals, and to do this one must have exceptional sympathy, and certainly some working knowledge of the craft of picture-making. In these two volumes, *Sea Painters of Britain*, Gordon Roe has greatly added to his reputation, and increased our appreciation of marine painting.—A. B.

THE FIELDS OF HOME

Written and illustrated by Charles Simpson, R.I.

(Leigh-on-Sea: F. Lewis Publishers Ltd. 25s.)

THIS well-produced and excellently illustrated book shows clearly the artist's great love of the country things which he paints so well. One could wish that all the illustrations could have been in colour, for, as the frontispiece alone shows, it is in the use of this medium that Mr. Simpson excels. Nevertheless, in the reproductions given (though largely black-and-white), we have some good examples of those fine animal and bird studies for which the author is so justly celebrated.

In the text, Mr. Simpson gives us a charming and vivid picture of the country impressions of his childhood, so vivid that we ourselves are touched with his own nostalgia as we read it; and if the book ends on a less tranquil note, nevertheless, the power of description remains, indeed it is perhaps intensified in the adult impressions of the Cornish sea-coast and moorlands. And one may hope that, in spite of the more melancholy mood of these last chapters, Mr. Simpson yet has the faith that those to whom it is dedicated have found 'The Fields of Home.'—M. B.

MARTIN SCHONGAUER

By Julius Baum

(Wien: Anton Schroll & Co., 1948. $4.50)

DR. BAUM'S new book on Martin Schongauer represents a further important step in the consolidation of research work carried out during the last twenty years into the whole field of German Gothic painting. Schongauer, of course, has never suffered neglect, nor, indeed, complete eclipse, as did his contemporary Konrad Witz, although the fact that until comparatively recently his known works consisted largely of engravings and drawings has excluded any balanced judgment of his achievement. The uncovering and restoration of his only known wall-painting in the Abbey of Breisach in 1932, and the recognition of further oil-paintings, have made it possible to distinguish more clearly Schongauer's importance as a painter who understood the advances made by Roger van der Weyden, and whose interpretation of the work of the Netherlands master was in turn to influence Dürer. His significance is in his striving to break away from the fussy, restless treatment of line and the tendency towards a purely decorative effect which had become characteristic of the Upper Rhineland painters towards the middle of the Fifteenth Century, and had replaced the massive and solid qualities of the painters of the preceding generation. In contrast to this self-conscious phase, which was almost mannerist in its search for the ideal in decoration divorced from realism, Schongauer felt the need for a more positive approach; he developed a simplicity and clarity of line, a strong feeling for landscape, and an appreciation of the material and plastic quality of objects and figures. Dr. Baum's book is particularly valuable as it is the first to reassess Schongauer's significance in the light of his complete oeuvre, in so far as we now know it, and to recognize the monumental quality of his work. It is admirably illustrated with reproductions of all the identified works.

Interesting among the earlier engravings which still betray the flat and somewhat brittle manner Schongauer was later to abandon, is the unfinished *Battle of Clarijo*. Dr. Baum states that the legend of the Battle of Clarijo, in which St. James of Compostella intervened to bring victory to King Ramiro over the Moors, must have become familiar to Schongauer during his travels in Spain as a journeyman, and suggests that Spanish examples of the subject may have inspired him. In its flatness and somewhat tapestry-like quality, and in certain individual motifs, the work has remarkable similarity with the St. Lambrecht votive panel by Hans von Tübingen. Painted in the late 1420's for the Abbey of St. Lambrecht in Styria, and now in the Landesmuseum in Graz, the panel represents the victory of King Ludwig of Hungary over the Turks. The figure of St. James of Compostella in the Schongauer engraving closely resembles that of King Ludwig in the earlier picture, while the gestures of some of the victorious soldiers and the pattern formed by their spears are very alike in the two works. It is of course possible that Schongauer may have known of the St. Lambrecht panel; there is no documentary record of his travels as a journeyman and his drawings and engravings provide us with the only evidence of their nature. On the other hand, the frequent use of pattern books by the late Gothic artists may provide a more simple explanation for the similarity.

Of the small oil-paintings by Schongauer, Dr. Baum regards as the most developed the *Holy Family* in the Kunsthistorisches Museum, Vienna. Appropriately enough, the picture, which is very close to Dürer's early works, is included in the Exhibition of Art Treasures from Vienna at the Tate Gallery.

Although this scholarly work is intended for the serious student, I would like to see it translated from the German, so that it would reach a wider public and encourage a greater interest in this country in the so far comparatively little known German Gothic painters.—J. F. H.

Burckhardt: THE CIVILIZATION OF THE RENAISSANCE IN ITALY. 7s. 6d.

Redgrave: A CENTURY OF BRITISH PAINTERS. 10s. 6d.

Fromentin: THE MASTERS OF PAST TIME. 8s. 6d.

Edmond and Jules de Goncourt: FRENCH XVIII CENTURY PAINTERS. 10s. 6d.

Gregorovius: LUCREZIA BORGIA. 8s. 6d.

(London: The Phaidon Press Ltd.)

A SERIES of small art reprints, published by the Phaidon Press, which has given us especial delight, is distinguished by a number of excellences. First, in selection of unhackneyed subject-matter; secondly, in harmony of text and illustrations; thirdly, in the beauty of planning and production; lastly and not least, in the modest price asked for them. These works are recognized classics of their kind, most of them having been for a long time difficult to procure in any edition, so that we are fortunate in being able now to obtain them in so attractive and inexpensive a form. There are always new readers, and those young people who have been denied the opportunity hitherto of making the acquaintance in print of Eugène Fromentin and the brothers Goncourt will experience an unwonted and unexpected pleasure. Each of the above-mentioned authors is a stylist and stands in the very front rank of French nineteenth-century critics.

In 1875 Fromentin (who was himself an accomplished painter) went to Brussels 'to see Rubens and Rembrandt in their own country and at the same time the Dutch School in its natural setting.' He rambled through the galleries, discoursing in the frankest possible way and giving vent to the most unorthodox views, often scandalizing current opinions. Yet who can deny their freshness of outlook, their marked intelligence and more often than not their justice? In the light of revised judgments to-day on Rembrandt's *Night Watch*, his analysis of this famous picture once again has become of topical interest. It is a psychological study of the great Dutchman, which will bear the most careful pondering.

As delightful in its way, in its gossamer lightness and grace of treatment, is *French XVIII Century Painters* by Edmond and Jules de Goncourt, done into English now for the first time in an admirable translation by Robin Ironside, who has further provided an introduction and a biographical sketch of the authors. The papers which comprise this volume concern Watteau, Boucher, Chardin, Latour, Greuze and Fragonard, selected (and most happily selected) from a number of monographs which first appeared at intervals in contemporary periodicals. It is hardly possible here to give any idea of the Gallic elegancies of the authors' style, so delicate, so fresh, so colourful and so prolific in images. But it strikes sparks from the reader's mental receiving apparatus; one is almost swept away in the current of the writer's exuberance. Indeed, these essays are not criticism at all in the ordinary sense; they are flowers of appreciation, bouquets thrown at genius, but how fresh, and how worthy a tribute to these painters of amorous and frivolous graces, and how felicitous in expression! Of Latour, the greatest of all pastellists, the authors wrote, 'From the dust of the pastel, from the art which, so to speak, was blown from the face-powders of the period, he extracted the frail, delicate immortality, the miraculous illusion of survival which the humanity of the epoch deserved.' This volume deserves a special word of commendation for its beauty of format and general appearance, due to Mr. L. Goldscheider. Binding and title-page in mid-eighteenth-century style, selection and arrangement of plates are all in perfect taste and give unalloyed pleasure to the eye.

The first of this series to be issued was Burckhardt's *Civilization of the Renaissance in Italy*, which had already been published by the Phaidon Press in a large volume before the war. It will be much appreciated in this new and handy size. The second volume, Redgrave's *A Century of British Painters*, is of course better known to the average English reader than the work of the Goncourts, but has been long out of print. The fifth and last volume published to date is a translation of Ferdinand Gregorovius' account of *Lucrezia Borgia*, one of the most controversial and mystifying characters of the Italian Renaissance, which made its first appearance in 1874. Each of these volumes carries one hundred illustrations. Other books in this delightful series are in preparation.—H. G. F.

THE CONSCIOUS STONE: THE LIFE OF EDWIN WILLIAM GODWIN

By Dudley Harbron

Illustrated

(London: Latimer House Limited. 12s. 6d. net)

RESCUED by Mr. Harbron in this volume from all but complete oblivion, Godwin, who cut a considerable figure in the mid-Victorian years, has many claims to be kept in memory, even if his work as an architect seems to us more than a little *démodé* to-day. Like so many who identify themselves strongly with current tastes, like pioneers even, Godwin's work is definitely and irrevocably dated. If ever a man was victimized by his period it was Godwin, and the fashions of 1880 have passed unregretted into limbo. Those elders among us who remember those days will be pleased to have this recapitulation of a time when such preachers as Ruskin, Morris and Godwin were striving to 'elevate the taste of their generation.' Godwin had a marked influence on his age, and impressed Oscar Wilde as 'one of the most artistic spirits of this century in England,' while he moved Sir Max Beerbohm to such admiration as to describe him as 'the greatest aesthete of them all.' The reader can form his own opinion as to his merits as an architect from illustrations in this book. To Londoners his best-known building is Whistler's White House in Chelsea; there is a rather dull house in Bedford Park; an oddly German-looking house with a high steep roof at Northampton, appropriately named Rheinfielden, and a 'Gothic' castle in Ireland which strikes us as a holy terror. On page 46 is an undistinguished bookcase; on page 83, a deplorable design for a wall-paper, and on page 143 a scheme for Interior Decoration with mingled Italianate and Japanese elements. Godwin clearly was an eclectic. Also he was Ellen Terry's second husband, designed costumes and theatrical scenery for her, the Bancrofts and others, and was held in esteem and friendship by Whistler. He lectured, gave advice liberally and adventured generally, dying in 1886 at the age of fifty-three. He is credited with having been one of the pioneers in the appreciation of Japanese art.—H. G. F.

ANTIQUES AND CURIOS IN OUR HOMES

By G. M. Vallois

(T. Werner Laurie Ltd. 1948. 8s. 6d. net)

IT is a perennial wonder how some 'Collectors' Books' run through impression after impression and still find their public. Here is one, for example, which in the course of the thirty-six years since its first appearance, has reached its seventh reprint without, it would seem, any need being felt for revision.

This, of itself, would suggest that the text is of an entirely elementary type—which indeed it is—and presumably provides just what a certain section of the public wants. For that section—obviously one which does not think of antiques as a subject for detailed and serious study—there is here a grounding in the subject, under its various heads, which, if not deep, is fortunately innocuous. Essentially a popular exposition one nevertheless deprecates that familiar attempt to romanticize this subject—the 'If these old things could only speak' sort of touch is out of place in a book of this nature.—C. G. E. B.

EMBROIDERY MARY

Written and illustrated by Priscilla M. Warner

(George G. Harrap & Co. Ltd. 12s. 6d.)

A WHOLLY delightful book. Judged from all angles the standard is equally high. As a book on the beginnings of needlework it could hardly be improved upon. The explanations are simple and straightforward. The patterns and charts are clearly drawn, in black and red so that they show up from the text, and are simply described. (All the illustrations are attractive, in their coloured lines suggestive of stitches.) The possession of this book would surely inspire in any young woman a passion for needlework comparable with that of 'Embroidery Mary' herself.

The book is well produced. The binding is not outstanding, but the print is clear (and large enough to read comfortably), and the pictures on the end-papers are delightful.

As a story for girls the interest is quite well maintained, though the 'sewing-episodes' are rather near together. However, this may be inevitable in a book that is trying to teach something. But the author does digress from her subject long enough to give vivid and poetic descriptions of the countryside.

Now, a word on the characters of the book. So easily in a book of this type—a book written for a 'utility' purpose—the characters might have been merely 'cardboard' ones. The fact that the people in the book do live, and that they do possess character, shows clearly that Priscilla Warner (besides being an able teacher) is an author and illustrator of charm and ability.—M. B.

ALBRECHT DURER. DRAWINGS AND WATER-COLOURS

Selected and with an Introduction by Edmund Schilling

(London: A. Zwemmer. 10s. 6d.)

THIS well-produced book contains 57 heliogravure plates from drawings by the master, the frontispiece being a colour reproduction of the water-colour of a hare in the Albertina. They cover most dates. Besides the youthful self-portrait from the Albertina Collection, there is the 1489 pen-drawing of *Three Lansquenets in Conversation* from the Berlin Kupferstichkabinett. All the drawings bear witness to Dürer's insatiable interest and curiosity, and most of them he turned to account. The wonderfully detailed *Three Views of a Jousting Helmet* in the Louvre were used for the engravings *The Coat of Arms with a Skull* and *The Coat of Arms with a Helmet*.—E.

IN THE AUCTION ROOMS

By T. P. GREIG

ELIZABETHAN SILVER-GILT SALT AND COVER £1,800 : AT CHRISTIE'S

THE SIR B. ECKSTEIN COLLECTIONS

AT the time of writing, Sotheby's have held a further six sales of the varied collections of works of art formed by the late Sir Bernard Eckstein. Bidding as animated as that shown in the previous sales, as noted in our March issue, was also characteristic of the series now under review; and owners of really fine pieces should be encouraged by the result. So far the Eckstein dispersals have reached a total of £198,091. To this sum will have to be added the proceeds of the sale of his choice collection of Continental porcelain, which will have taken place by the time these notes appear in print. The first of the present series to be reviewed is that of the Oriental manuscripts and miniatures, which were offered on February 7th. The small collection realized £6,287—the highest price, £1,050, was given for a sixteenth-century Persian manuscript of Firdausi's *Shāhnāmah*, or *The Book of Kings*, with thirty-one lively full-page miniatures of the Rizā Abbāsī school. This is one of the longest poems in the world, containing not less than 120,000 lines clearly written on 587 leaves of Chinese silk paper. Then followed a seventeenth-century Georgian manuscript of Shota Rusthaveli's *Vephkis Toaosanis*, or *The Man in the Panther's Skin*, with twenty-one illuminations, mostly full-page, by native artists in the Persian style of about a century earlier. Rusthaveli flourished in the Golden Age of Georgian art and literature under Queen Tamara, and is traditionally supposed to have died in the same year as the Queen, 1212. This changed hands at £850. A small portrait miniature of a Persian darwish, holding a bowl in his hands, by Rizā Abbāsī, the best known of the Persian artists in the reign of Shāh Abbās the Great (1587–1629), went to Professor Thomas Bodkin, Director of the Barber Institute, Birmingham University, for £380; a leaf from a sixteenth-century Moghul manuscript of the exploits of the early Islamic hero Hamzah, containing a miniature representing a hunting expedition of Noushirawan the Just, *circa* 1550–60, fetched £300; and a seventeenth-century miniature of a hunting-scene, with the Emperor Jāhāngīr (1605–27), mounted on an elephant accompanied by numerous huntsmen, signed *Amali Miskin*, sold for £280.

The next sale (February 8th) was that of the gold and enamelled ornaments, watches and Renaissance jewels, which realized £14,988. The chief object was an Easter egg in rock crystal set with rose diamonds, the interior fitted with a basket of flowers in white quartz with nephrite leaves, the basket and handle being set with rose diamonds, designed by the Russian goldsmith, *Carl Fabergé*, which sold for £1,700. It was given by the Tsar Nicholas II to his mother at Easter, 1913, the last year but one in which such gifts were made. This Imperial gift was described and illustrated by Mr. H. C. Bainbridge in THE CONNOISSEUR, June 1934 (page 384, No. i). Other pieces from the Fabergé workshop included a finely carved obsidian figure of a hippopotamus in a recumbent attitude, the eyes set with olivines, signed and dated 1914, which brought £800; a writing-set (12 pieces) in gold and Siberian jade, the work of *Henrik Wigstrom*, £620; *Wigstrom* was also represented by a small figure of an owl, in variegated agate, with chiselled matt-gold feet and diamond-set eyes, which fetched £400. English enamels included a large casket, well painted with a man goading on a donkey, etc., on the banks of a river, with other figures and towering cliffs in the distance, which sold for £480; a Louis XV piqué and tortoiseshell 'Chinoiserie' counter case, the interior fitted with four counter boxes decorated with figures in gold and mother of pearl, £440; a Jeypore jewelled, gold and enamel covered cup on stand, £420; and a Louis XV gem-set agate ewer, formed as a grotesque dwarf, £350.

The Eckstein silver, sold on February 10th, realized £7,554. The top price, £4,400, was given by Professor Thomas Bodkin, Director of the Barber Institute, Birmingham University, for a magnificent silver-gilt covered salt, of architectural conception, in the form of a tetrastyle shrine, bearing the maker's mark *M. with line across*, the London date-letter for 1606, and weighing 42 oz. 11 dwt. This piece, known as the 'Butleigh Salt,' formerly belonged to Captain R. Neville, of Butleigh Court, Glastonbury, and at his sale in 1946 it realized £4,800. It was illustrated in THE CONNOISSEUR, March 1946 (page 68). An exceptionally fine octagonal teapot, with short tapered spout, wood handle, and hinged cover with baluster knop of octagonal outline, by *Jacob Margas*, 1719 (19 oz. 8 dwt. gross), realized £900; a large caudle cup and cover, with two cast recurving handles with female terminal busts, on low spread foot, maker's mark *A.M. in monogram*, 1659 (34 oz.), £850—this came out of the W. R. Hearst sale in 1938 for £750; a pair of silver-gilt cups, of small size, by *Peter Harache*, 1688 (7 oz. 2 dwt.), £340; and a wine cup, supported on a baluster stem and circular foot, 1684, maker's mark *D.G. fleur-de-lys above and below in a lozenge* (6 oz. 8 dwt.), £260.

Outstanding in the furniture section of this collection, sold on February 25th, was an extremely rare, small (9½ in. high) bracket clock, the movement by *Thomas Tompion and Edward Banger*, enclosed in an ebonized oak case with original brass key, and contained in the original oak travelling-case. This changed hands for £2,300. The top price of the session, however, was the £2,400 given for a magnificent panel of Beauvais tapestry (11 ft. × 9 ft. 11 in.), woven with *Apollo and Corycia*, from the *Loves of the Gods* series, after Boucher, the border worked with the arms of France and Navarre. The set is attributed to *Charlemagne Charron*, who succeeded to the directorship of the Beauvais factory in 1755. The present panel, which is believed to have been a gift from Louis XV to the Russian Ambassador to France, has been acquired by the Fitzwilliam Museum. A set of ten Hepplewhite mahogany armchairs, designed in the Adam-Louis XVI style, the backs and seats covered in gold satin, brought £1,000; a Louis XVI small marquetry upright secretaire (23 in. wide), by *Pierre Roussel*, the panels to the front inlaid with buildings and ruins in various woods, £600; a similar sum was paid for a Chinese Chippendale mahogany display and writing-cabinet, supported on six chamfered legs (50 in. wide); and a pair of eighteenth-century lapis lazuli urns, with fluted necks and scrolled ormolu handles joined to the body by leaves, on tall rectangular plinths, £315.

The English porcelain came under the hammer on March 29th, and realized £18,482. This is believed to be about three times the amount originally paid for it by the collector. Among the pieces from the Worcester factory was a pair of rare figures of a gardener and his companion, each standing on an almost circular base, which fetched £700; an attractive covered bowl, painted with Watteau-inspired figures of youthful musicians and gallants, £330; and a scale-blue chocolate cup and stand, of fluted double-ogee outline, decorated with pseudo-Chinese musicians in the style of Pillement, £295. Pieces from the Chelsea factory, bearing the red anchor mark, included a figure of a nurse and child, from a model attributed to *Bertélémy de Blénod*, Fontainebleau, which made £540; a figure of a masked man dancing with a woman, inspired by the Meissen group of *Eberlein*, £480—this cost £92 in 1937; and an 'Italian Comedy' group of Columbine and Pantaloon, after a Meissen model from the *Commedia Dell'Arte*, £300.

Among the gold-anchor-marked pieces were two figures of masqueraders, one as a peasant, the other as a dancing girl, adapted from a print depicting a scene in the Ranelagh Gardens at the Jubilee Masquerade to celebrate the birthday of the Prince of Wales, May 24th, 1759, which sold for £500; a similar sum was given for a pair of *pot pourrie* vases and covers, of double-ogee form, painted with Classical figures; a claret-ground vase and cover, with crimson and gold ornament handles, decorated with exotic birds perched on rocks, £380; and a group of the *Roman Charity*, after an engraving by Rubens, £340; while £640 was given for a raised-anchor-marked white head of a baby boy, inspired by *Houdin*. The Bow factory pieces included a pair of saucer dishes, decorated by *Giles* with landscapes and youthful lovers on the banks of a river, which sold for £430; a pair of brilliantly-coloured pheasants perched on cross-boughs, £400; and a rare coloured figure of *Kitty Clive* as 'The Fine Lady' in Garrick's farce 'Lethe,' after an engraving by Charles Moseley, £390. A pair of Longton Hall figures of musicians, the lady playing a tambourine, the man a lyre, realized £300; and £250 was given for a pair of Plymouth figures of a shepherd and shepherdess, the latter holding a posy of flowers, the former the bagpipes. Finally we come to the few portrait miniatures in the collection. These were sold on March 31st and note of only two of them will suffice. One, by *Jean Violier*, of the Tsar Nicholas I and his brother, the Grand Duke Constantine, when they were young, changed hands at £430—it had cost £304 10s. in the Pierpont-Morgan sale in 1935; and the other, of a lady wearing a large black picture hat and light plumes and a blue coat over a white frock, by *Joseph Saunders*, fetched £230—this made £336 in the Pierpont-Morgan sale.

SILVER-GILT ALTAR CANDLESTICKS : DUKE OF MANCHESTER'S COLLECTION : CHRISTIE'S : £1,250

PICTURES, DRAWINGS AND PRINTS

WITH one or two exceptions, the pictures offered in the London sale rooms, up to the first week in May, were merely second-rate and the bidding correspondingly dull. When, however, a work of more than ordinary merit did appear upon the easel, a keen contest ensued, suggesting that the market would welcome a really first-class sale. The most interesting of Christie's sales was that of the collection of sporting pictures, drawings and prints formed by the late Mr. Oswald Magniac, held on March 25th. Several of the works offered were purchased on behalf of Mr. Walter Hutchinson, the well-known publisher, who has added them to his recently opened Gallery of British Sports and Pastimes. These included a set of eight small paintings, by Henry Alken, representing the race for the *Grand Leicestershire Steeplechase*, run on March 12th, 1829, which realized £1,995—in the Sir Walter Gilbey sale, June 11th, 1915, this set brought £1,312 10s.; *The Oakley Hunt: Full Cry*, and a pair showing the *Start* and *Finish of the 1849 St. Leger*, by the same artist, fetched £787 10s. and £557 10s. respectively. The Hutchinson purchases also included six H. Alken water-colour drawings: *Jack Fishing* and *Salmon Fishing*, a pair, which made £441; and a set of four fox-hunting subjects, £420. Among the works bought by other buyers was a pair, by H. B. Chalon, *Going to the Meet: Horses from the stable of Charles Magniac*, and *Breaking Cover*, which changed hands at £420; a set of four steeple-chasing scenes, by H. Alken, £357; and H. Alken water-colour drawings included: a pair of fox-hunting subjects, which sold for £210; *Exercising Race Horses* and *A Race Horse, with trainer and jockey*, a pair, £189; a set of seven, *The Miseries of Driving*, £126; and *Qualified Horses and Unqualified Riders*, a set of seven, £199 10s. Reference must now be made to earlier Christie sales. On February 11th, a small work by Charles Spencelayh, now in his eighty-fourth year, *She Stoops to Conquer*, exhibited at Paris, 1931, realized £336; a large canvas by Lord Leighton, *An Idyll*, brought a similar sum; and £252 was given for a small panel of flowers in a glass vase, by R. Ruysch. A notable acquisition for the National Gallery of Scotland, on February 25th, when a representative gave £525 for an early Raeburn portrait of the *Rev. Robert Walker, D.D., minister of Cramond and later of the Canongate, Edinburgh*, skating on Duddingston Loch. It belonged to Miss Hume, who acquired it from a descendant of Dr. Walker in 1926. The February 25th sale also included a set of four fox-hunting pictures, by Dean Wolstenholme, belonging to the late Mrs. Arthur James, which sold for £892 10s.; while from other sources came a little panel of a girl at a window holding a pheasant, by Gerard Dou, which fetched £945; a similar sum was given for two small Italian landscapes, attributed to Belotto; two large paintings, by J. B. Le Prince, *The Terrace of a Château* and *A Harvest Field*, fetched £357 and £441 respectively; a pair of fox-hunting subjects, by H. Alken, £283 10s. (the pair cost £5 5s. in 1902); and a J. B. Pater small panel, *La Toilette Champêtre*, made £210. On March 4th, a P. de Wint water-colour drawing, *Bolton Abbey on the Wharfe*, brought £241 10s.; while, on March 11th, two small paintings by a nearly forgotten artist, F. M. Bennett, *'Struth*, an angler showing a mighty catch at a village inn, and *An Excuse for a Glass*, changed hands at £420 and £441 respectively; and £714 was paid for *La Salterrella*, by F. Brunery. The top price on April 1st, £504, was given for a panel by A. van Beyeren, of fishing-boats in a breeze at the mouth of a river; a picture of a woman painting a child, by F. Beda, made £220 10s.; a small G. Croegeart panel, *Pretty Polly*, £199 10s.; and a Birket Foster water-colour drawing of three children in a yard playing with rabbits, £210. A little painting of some ox-eye daisies in a glass vase, by H. Fantin-Latour, sold for £463, as against £34 15s. paid for it in 1899; and a woody road scene, with horsemen, cattle and sheep, by J. Stark, £262 10s. Finally, on April 29th, a small painting of two boys smoking and drinking, by C. Netscher, made £273; *The Siamese Cat*, by Christopher Wood, £199 10s.; and a tiny panel portrait of the *Duchesse de Chantillon*, in black dress, by Corneille de Lyon, £189.

Pride of place at Sotheby's must be given to the sale on March 23rd, which was televised, when the 150 lots offered brought a total of £15,004. The highest price, £4,200, was paid for a small panel showing a walled town in the dunes, with a horseman and two beggar-boys in the foreground, belonging to Mr. G. E. Tower, of Ellesmere, Shropshire. From other sources came a Jan ('Velvet') Brueghel panel of a bouquet of spring flowers in a tigerware vase, standing in a stone niche, which sold for £1,600; a panel, by Lucas Cranach the Elder, of *The Resurrection of Christ*, signed with monogram and dated 1530, fetched £700; a P. van Slingeland tiny panel of the interior of a Dutch kitchen, with a young woman scraping carrots, £420; and *King David and Nathan*, by Aert de Gelder, £320. A few paintings from Kirkleatham Hall, Yorkshire, included a Reynolds caricature of four gentlemen, said to represent *Sir William Lowther, Sir Charles Turner, Lord Milltown and Mr. Grant (the Abbé Grant)*, which brought £500; a portrait of the racehorse, *Burleigh*, with his jockey up, outside his stables, by Ben Marshall, signed and dated 1811, £520; and *A Party at Sir Horace Mann's in Florence*, by Thomas Patch, £440. On February 16th, a large painting of *The Queen of Cyprus (The Suicide of Dido)*, by Rubens, changed hands at £3,200. It is reported that this picture was purchased last December at a country auction for £2 10s. Sotheby's sale also included a portrait group of the *Petrie Family on a Terrace*, by Zoffany, which fetched £400; and three J. R. Cozens small water-colour drawings, a *View in Switzerland*, *The Coast of Vietri from Salerno*, and *A Grotto in the Campagna*, which sold for £720, £620 and £320 respectively. On February 23rd, an impression of Dürer's print, *The*

Knight, Death and the Devil, realized £510; an etching of a landscape, by A. Altdorfer, £340; and a set of thirteen of Wheatley's *The Cries of London*, £420. Among several paintings by Walter Sickert, included in the catalogue of March 9th, were: two views of Dieppe Harbour, painted for a café in Dieppe, which changed hands at £680; a dancer in a green dress sitting on the arm of a sofa, £240; *The Blue Hat*, £160; *The Trapeze*, £160; and an interior, with a woman sitting on a bed, £130. Two head-and-shoulders portraits, of *Edwin John* and *Caspar John*, by Augustus John, made £180 and £190 respectively. A *View of Langres, seen across a hayfield*, painted in 1933 by Raoul Dufy, fetched £350; a full-length portrait of *A Lady in Grey: Mrs. Montgomery*, by P. Wilson Steer, was bought by the Bristol Art Gallery for £280; *The Assembly*, by J. L. Forain, £220; and a bronze bust of *Lopokova*, by Frank Dobson, £180. Three tiny water-colour drawings, by J. M. W. Turner, *The Sea, the Sea, New Abbey, Dumfries*, and *Napoleon on Board the 'Bellerophon,'* fetched £270, £130, and £180 respectively. On March 30th, *Le Lapin Ecorché*, by H. Soutine, realized £400; while, on April 6th, a small G. A. Berckheyde panel, *The Flower Market at Amsterdam*, fetched £380; and one of a river landscape, by J. van Goyen, £340. On April 26th, a second-third state of Rembrandt's etching of his mother seated at a table, looking right, brought £350; and £280 was given for an impression of Dürer's *St. Eustace*. Finally, on May 4th, a J. R. Cozens water-colour drawing, *The Villa D'Este, Tivoli*, sold for £720; and £460 was paid for one of *A View near Lyme Regis*, by Tom Girtin; and a bronze head, *The Man of Aran*, by Jacob Epstein, £170.

At Robinson and Foster's, on February 24th, an early Florentine school panel of *The Madonna and Child Enthroned* fetched £483; and, on May 5th, a small Rubens panel portrait group of his children sold for £840. In Anderson and Garland's sale at Halnaby Hall, Croft, near Darlington (April 25th–28th), the residence of the late Lady Wilson Todd, £1,050 was given for a painting of a woody landscape, with huntsmen meeting outside an inn, by D. Wolstenholme; £275 for another, with a huntsman and dog crossing a stream, by the same artist; and £200 for a coaching scene, by J. F. Herring.

A few sporting pictures, belonging to the late Major Harold S. Cayzer, of Dunchurch Lodge, Rugby, former joint Master of the Pytchley Hunt, were included in Knight, Frank and Rutley's sale, on the premises, on May 3rd–4th. A set of four small panels of the *Essex Hunt, 1831*, by D. Wolstenholme, changed hands at £750; a landscape, with huntsmen and hounds emerging from a wood, by J. N. Sartorius, 1783, made £270; and £325 10s. was paid for a set of nine coloured engravings of hunting scenes, by Henry Alken, after W. P. Hodges.

FURNITURE AND ART OBJECTS

THERE was some lively bidding at Christie's on March 24th, when some fine pieces of French furniture and tapestry, from various sources, came under the hammer, and the total for the day reached £15,884. The highest price, £1,470, was given for a set of six upright Savonnerie tapestry panels, each measuring 8 ft. 4 in. high, 2 ft. 2 in. wide, woven with subjects from *Aesop's Fables*; an eighteenth-century French tapestry table cover, worked with a floral design, probably by Le Fevre of Paris, sold for £420; a panel of Beauvais tapestry, woven with *The Repast*, from the series of Chinese hangings, after designs by Vernansal, *circa* 1730, £504; a Louis XV marquetry commode (38 in. wide), of serpentine shape, fitted with folding doors enclosing shelves, on short curved legs, £1,029; a marquetry upright secretaire, with fall-down front and cupboard below (37 in. wide), of the same period, stamped *Joseph*, £903; also of the same period was a marquetry toilet table (36 in. wide), supported on curved and tapering legs, originally in the collection of the Duc de La Rochefoucauld, which fetched £756; and a kingwood small upright secretaire, of shaped-pedestal form (25 in. wide), stamped *J. F. Dubut*, £735. A Persian carpet (27 ft. × 18½ ft.), woven with floral palmettes and medallions, made £441; while £283 10s. was paid for a Meissen porcelain group of a shepherd and shepherdess, by *J. J. Kaendler*, seated on rockwork with a dog at the base; and £273 for a Waterford glass chandelier, with spirally-turned scroll branches for eighteen lights. Keen competition for the collection of portrait miniatures, formed by the late Mr. Harry Seal, was responsible for a total of £10,340 being recorded on February 16th. Interest was centred in the three miniatures which at one time formed part of a collection of ten taken by James II to St. Germain in 1688, and afterwards passed into the possession of Louis XIV. After the French Revolution the second Earl Spencer bought them and gave them to James Edwards, the celebrated bookseller of Pall Mall. In the 'boom' period of 1928 the ten were sold at Christie's by the great-grandson of Mr. Edwards for a total of 6,465 guineas. It was at this sale Mr. Seal purchased the three now sold. The most important of these was Isaac Oliver's portrait of *Henry, Prince of Wales (1594–1612)*, which now went to Professor Thomas Bodkin, of the Barber Institute, Birmingham University, for £651; a second miniature of the Prince, but by Nicholas Hilliard, realized £346 10s., and was bought for the Royal Collection at Windsor; while Mr. Wettergren, Director of the National Museum of Stockholm, gave £630 for the third miniature, a portrait of *Lady Arabella Stuart (1576–1615)*, by Peter Oliver. Other miniatures included one of *Miss Darrell*, by John Smart, signed and dated 1785, which made £273; and one of *Anne of Denmark, Consort of James I*, by Nicholas Hilliard, fetched £241 10s.; while the National Museum of Stockholm gave £409 10s. for a portrait of *Francis, 2nd Earl of Godolphin (1678–1766) and his wife, Henrietta*, by the Stockholm-born artist Charles Boit, who came to England as a drawing-master. On February 17th, a Queen Anne walnut bureau-bookcase, with mirror-panelled doors in the upper part, and a cupboard below (40 in. wide), sold for £367 10s.; a George I small walnut side-table (29 in. wide), the border to the drawer in the frieze veneered with panels of whale tooth, £194 5s.; and an Adam mahogany winged bookcase (12 ft. wide), £252. On March 3rd, a sixteenth-century North Italian demi-suit of armour realized £102 18s.; and a pair of eighteenth-century Italian snaphaunce duelling pistols, by *Guiseppe Guardiani, of Anghiari*, £105; and, on March 17th, a Kashan carpet (14 ft. × 10 ft. 5 in.), of silky texture, woven with a floral design, made £367 10s. A Persian carpet (21¾ ft. × 14¼ ft.), worked with medallion flowers and stems enclosed in shaped panels, brought £420 on March 31st; and a Worcester porcelain dinner service (137 pieces), decorated with pink borders and gilt central medallions, fetched £262 10s.; while, on April 5th, £294 was paid for a pair of Chinese moss-green jade pricket candlesticks; and a porcelain oval soup tureen, of the late Ch'ien Lung period, enamelled with the arms of the Duke of Gloucester, brother of George III, made £105. Then, on April 28th, a pair of Chelsea figures of partridges, each standing on tree-stump support, of the raised anchor period, sold for £535 10s.; and £357 was given for a pair of Chinese figures of cranes, each standing on rockwork, of the Ch'ien Lung period. On May 5th, a few surplus pieces of furniture and art objects, belonging to the Duke of Gloucester, brought a total of £2,637 in a day's sale aggregating £13,853. His four Chippendale mahogany armchairs, the pierced splats to the backs carved with arches and foliage medallions, changed hands at £336; a pair of Adam giltwood mirrors, with oval plates, £252; a Chippendale

[illegible] BY THOMPSON & BANGER IN ORIGINAL [illegible] TRAVELLING CASE [illegible] FORSTER IN COLLECTION SOLD AT SOTHEBY'S FEBRUARY 25TH [illegible]

mahogany pole fire-screen, the rectangular banner mounted with a panel of English tapestry woven with a scene from *Aesop's Fables*, £199 10s.; and a pair of Chinese porcelain *famille-verte* and powder-blue circular plates, each enamelled with figures on garden terrace, of the K'ang Hsi period, £294. This sale also included a small collection of French furniture, the property of Mr. Frank Green. The chief lot was a Louis XV marquetry small writing-cabinet (19 in. wide), supported on square cabriole legs united by a rectangular open shelf in the lower part, the panels finely inlaid with buildings in river landscapes, etc. This realized £1,942 10s.; a pair of Louis XVI gilt-wood fauteuils, the seats, backs, and arm-pads covered in Beauvais tapestry, woven with figures emblematic of the arts, made £819; a Louis XV marquetry commode (28 in. wide), with slightly bowed front, fitted with tambour panels inlaid with rosette and trellis ornament, £504; and a Louis XV/XVI marquetry commode, with break front, fitted with three long drawers, stamped *G. Dester*, £367 10s. From other sources came a pair of Chippendale mahogany armchairs, upholstered in leather with brass borders, which fetched £315; and a late-seventeenth-century panel of Lille tapestry, woven with the *Meet before the Chase*, £367 10s.

DUTCH LANDSCAPE, BY AELBERT CUYP : G. E. TOWER COLLECTN. : SOTHEBY'S, SOLD FOR £4,200

At Sotheby's, on February 9th, a Chelsea porcelain clock case in the form of a bantam house, supported on a pig-sty with a barrel dog-kennel at the side, and in the foreground a pig being attacked by a fox (of the red anchor period), sold for £300; a Worcester apple-green mask jug, with double-scroll handle, and decorated with exotic birds and insects in Sèvres style, £260; and a Strasbourg pigeon tureen and cover, on a flower-encrusted base, £210; and, on February 11th, a sixteenth-century Scottish claymore fetched £120; while four days later, £295 was given for two pairs of Chelsea plates (raised anchor period) painted with scenes from *Aesop's Fables*. On February 18th, a rare 'baccarat' overlay glass paper-weight, with a bouquet of flowers in the centre, fetched £230; and a similar price was paid for a Bristol opaque white glass vase, decorated by *Michael Edkins* with Chinese figures; and, on February 22nd, a German bloodstone snuff-box, by *Johann Martin Heinrici*, made £280. The sale on February 25th included some fine examples of the English clockmakers' craftsmanship. The master, *Thomas Tompion*, was represented by a small early longcase clock, in a case veneered with straight-grained and oyster olivewood; and a bracket clock, enclosed in an ebonized case with fretted wood panel in the door. These brought £1,300 and £1,200 respectively. A bracket clock, by *Joseph Knibb*, in an ebonized case with a pierced gilt-metal frieze mount, escutcheons, and urn finials, fetched £1,100; and £820 was given for one, by Christopher Gould, in an ebonized case with repoussé gilt-metal mounts on the door. A set of eight mid-eighteenth-century panels of Aubusson tapestry, woven with scenes in various Mediterranean ports, changed hands at £2,200. Still another bracket clock, by *Thomas Tompion*, appeared in the sale on March 25th—this sold for £1,100; while £200 was given for one, by *Kenneth Maclennan* (1778–1825), enclosed in a pearwood case; and £480 was paid for a Meissen porcelain armorial tea and coffee service (56 pieces)—this came out of the Lord Lichfield sale in 1941 for £252. On April 1st, an overlay paper-weight enclosing a crystallo-ceramic portrait bust of Queen Victoria as a young girl realized £220; the top price on April 8th was the £580 given for a Chinese dark-green jade brush pot, of the Ch'ien Lung period, carved and undercut with a sage and his attendant on a bridge, etc.; a seventeenth/eighteenth-century dark-green jade group of two monkeys made £420; and a Sung Dynasty circular bulb bowl supported on three cloud scroll feet, £260. On April 26th, a rare Astbury-Whieldon figure of a cavalry trooper in creamy white earthenware, with details in various colours, *circa* 1750, sold for £270. Arms and armour, on April 29th, included a superb Gothic part suit of armour, the armet bearing the mark of *Tomaso da Missaglia*, and the breastplate the mark of *Antonio Missaglia*, formerly in the armoury of Count Trapp's Castle at Churburg, in the Tyrol. This changed hands at £3,000—in 1929 its auction valuation was £5,000; a fifteenth-century Italian (Milanese) salade of the so-called 'barbute' type, with the mark of *Antonio Missaglia*, made £300; another, by the same armourer, £360; and a sixteenth-century North Italian circular shield or buckler, £130. Finally, on May 9th, an Anglo-Saxon gold and silver circular brooch, at one time enriched with blue glass and niello, some of which remains, changed hands at £550.

SILVER

THERE was some healthy bidding at Christie's, on March 16th, when some fine pieces of silver, belonging to the Duke of Manchester and others, came under the hammer. This resulted in a total of £12,758 for the 160 lots offered. The Manchester property included a pair of silver-gilt altar candlesticks, of Renaissance design (gross weight 445 oz.), by *William Denny and John Backe*, 1697, which sold for £1,250; and a Communion cup and paten cover, engraved with the arms of William III in Garter motto with crown and the initials W.R., by *Francis Garthorne*, 1697 (23 oz. 18 dwt.), fetched £400. These pieces formed part of the Ambassadorial plate of Charles Montagu, 4th Earl and subsequently 1st Duke of Manchester when Ambassador in Paris to Louis XIV in 1699.

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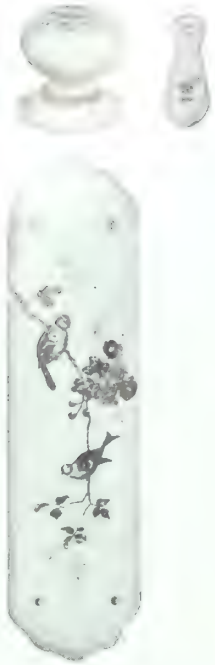

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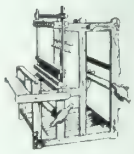

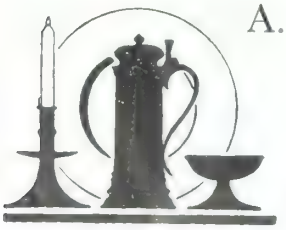

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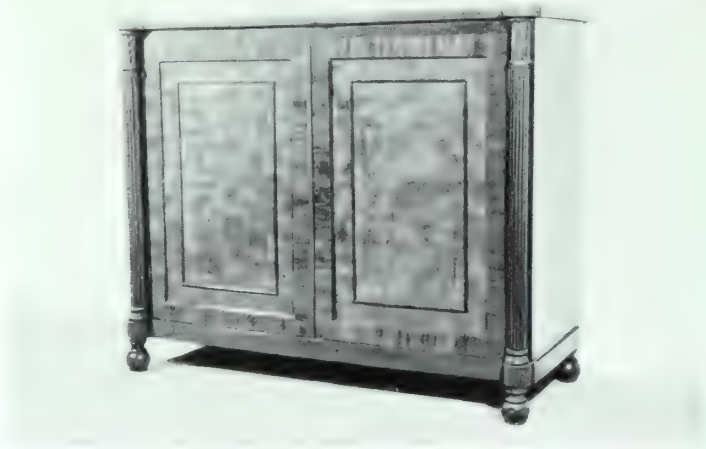

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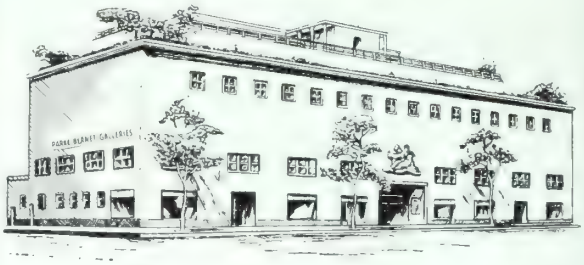

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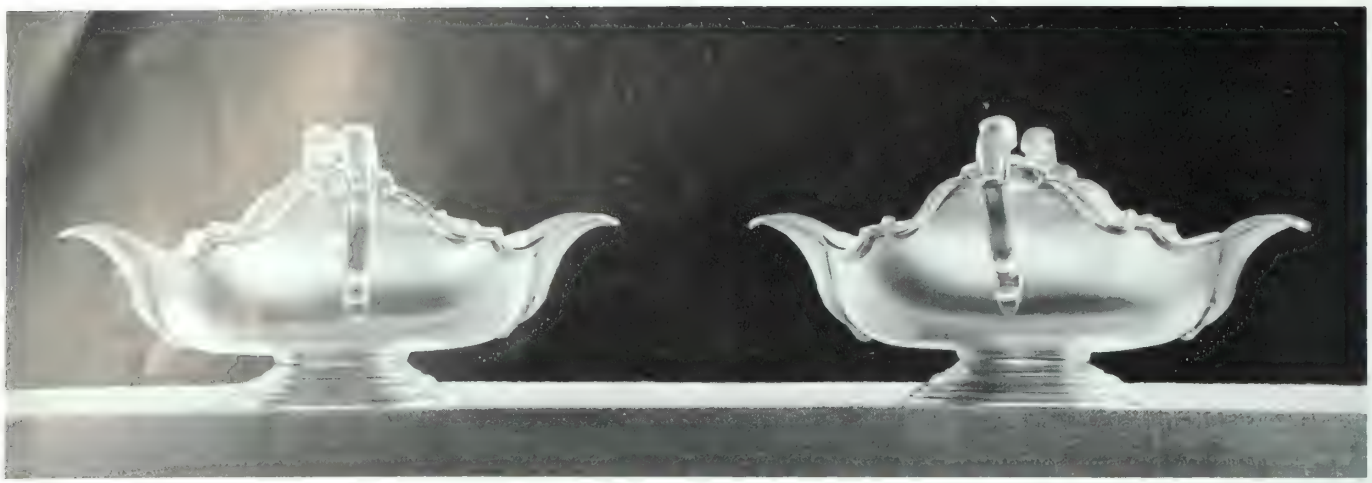

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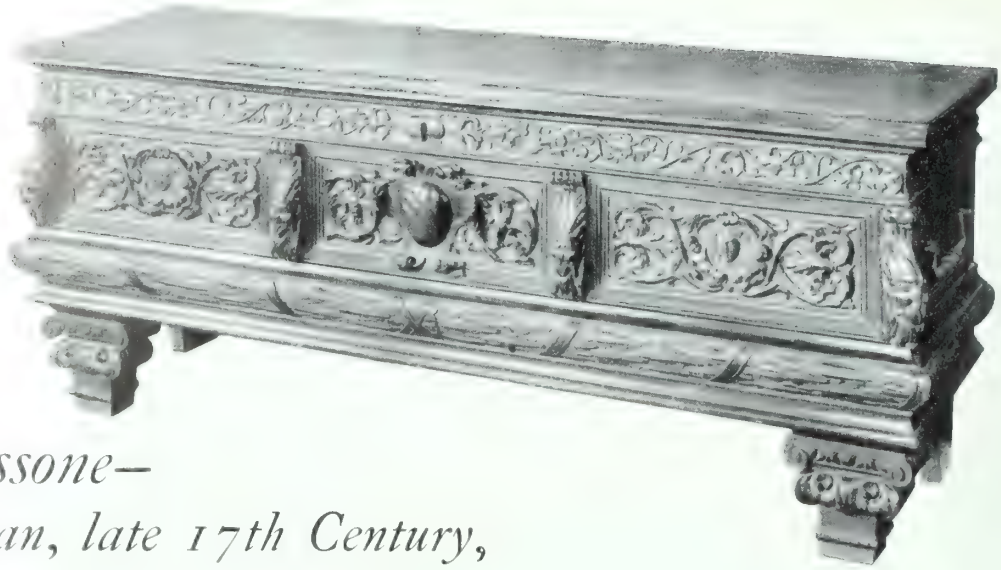

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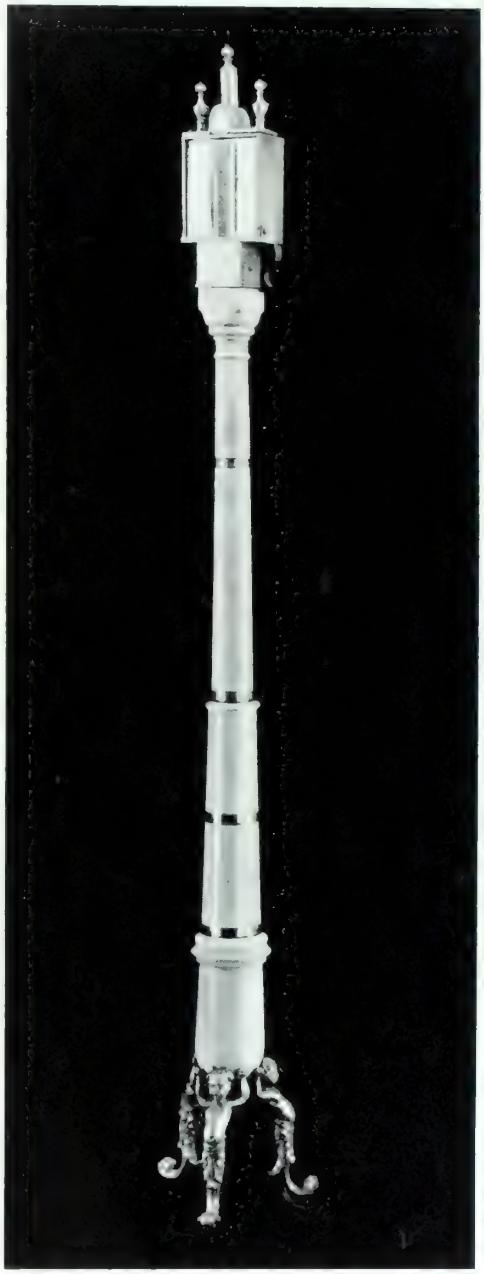

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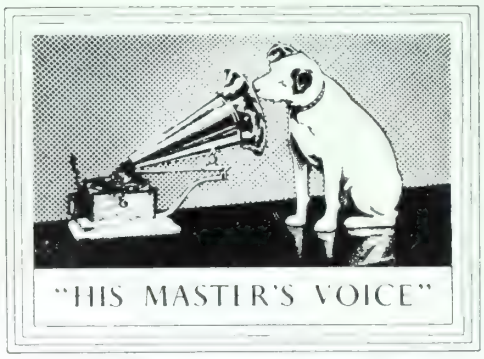

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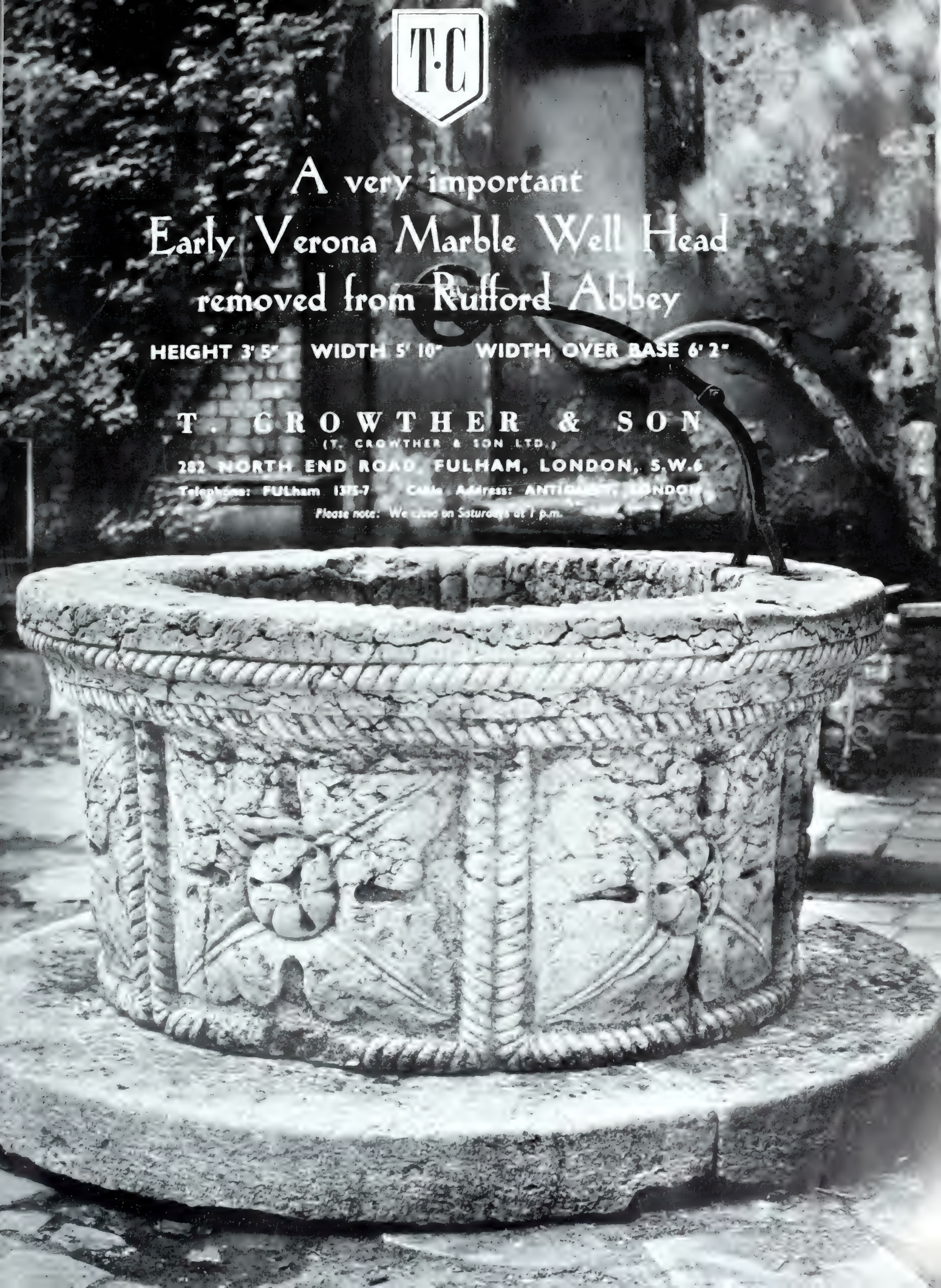
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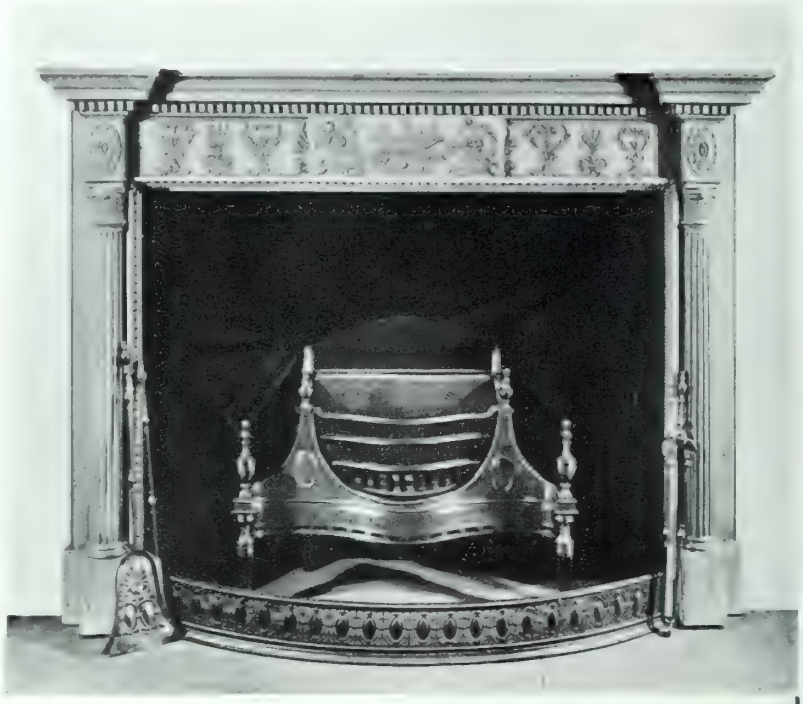

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The development of the bureau bookcase and secretaire was not long in following. Beautifully proportioned bureau bookcases occupied the attention of the famous cabinet-makers of the William and Mary, Queen Anne and George I periods, providing beauty and form in wood never since surpassed. In the Eighteenth Century, the possession of such a bureau bookcase with its glazed windows and cupboards and drawers below was a mark of culture. Posterity has reason to be grateful for the fashion. Who is there, collector or not, who is not thrilled by the sheer beauty of, for example, the exquisitely proportioned breakfront serpentine bureau bookcase in the Stannus bequest? The very wood itself is poetic—a deeply-marked cherrywood banded with mahogany, with fragile lattice-work glazing and fretted pediment to give delicacy and refinement to the whole.

Wedgwood was proud to ally his art with that of the later Georgian makers of bookcases. Many medallions featuring a Muse or other Classical subject, designed by Flaxman and others, adorned the bookcases of the time, sometimes in the pediment, sometimes in the central panel of the cupboards below. Occasionally painters collaborated in fashioning picture plaques for these fine pieces of furniture, and some notable period examples show what a happy alliance it was.

There is a place for the Georgian bureau bookcase or secretaire in every home, which becomes a more gracious habitat for its presence. Not for everyone, of course, are the magnificent, library, breakfronted bookcases of the parent Universities and other public buildings, but many smaller examples, attuned in their proportions to a less spacious setting, are to be discovered by the assiduous seeker after true beauty in cabinet-making. Now and again one can secure examples of simple late-eighteenth-century bureau bookcases or secretaires featuring different styles of glazing with tracery which fit harmoniously into the more confined spaces of twentieth-century houses and flats. Such pieces bring with them the beauty of craftsmanship of the past and an aura of graciousness which is aesthetically satisfying. In a search for these treasures the aid of a member of The British Antique Dealers' Association is invaluable, and, moreover, is freely available to all seekers for the authentic arts of the past.

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GIORGIONE'S LATER PERIOD

By R. LANGTON DOUGLAS

IN the later years of his brief life, Giorgione was much occupied with painting frescoes on the exteriors of Venetian houses. He received too, it seems, many commissions for portraits. There is abundant evidence to show that the demand for his works was greater than he was able to meet. As a consequence, he employed as assistants Sebastiano del Piombo and the young Titian. Already, before this final period of his artistic life began, there were in his studio several unfinished pictures. Subsequently their number was largely increased. Many of these unfinished works were completed by Titian after Giorgione's death in 1510.

In his earlier time, Giorgione had already decorated with frescoes the exterior of his own house in the Campo San Silvestro. Later on, he adorned with frescoes the Casa Pisani, the Casa Soranzo at San Polo, two houses in the Campo di San Stefano and the Casa Rettani in Canareggio. He also painted frescoes on the façade of the Palazzo Loredan—now called the Palazzo Loredan-Vendramin-Calergi, which was finished in 1509. His most important works in fresco were, of course, those on the façade of the Fondaco dei Tedeschi facing the Grand Canal.

No. 1 *PORTRAIT OF A VENETIAN GENTLEMAN* BY GIORGIONE NATIONAL GALLERY, WASHINGTON

Of the many portraits that he undoubtedly painted in his last period but few remain; and, of those that still exist, the greater part were finished by his assistants. Of all these later portraits by far the most characteristic is the *Portrait of a Venetian Gentleman* (No. 1), now at Washington, a picture once in the Doetsch Collection which was subsequently owned by Lord Rochdale and by Mr. Henry Goldman. Painted in or about the year 1506, this picture represents, with extraordinary sensibility, a hard, observant, suspicious man of the world. With the marvellous insight of which he was the master, Giorgione has chosen a moment when this unsympathetic type of man revealed 'all the interests and effects of a long personal history.' In no early portrait of Titian do we find such extraordinary evidence of perspicuity and sensibility as we see in this picture. But there does exist in the Berlin Gallery another portrait obviously by the same hand—I mean the Giustiniani portrait—in which these qualities are present. The only difference is that the subject of the Berlin portrait, though of an equally forceful type, is more self-contained, more of an introvert, than the man represented by Giorgione in the portrait in the National Gallery at Washington.

Half a century ago, a brilliant young critic gave cogent reasons for the belief that the picture now at Washington is either a copy of a masterpiece of Giorgione or a much repainted original*; and that 'the attribution of the original work to Giorgione is unavoidable.' 'Titian,' he asserted, 'betrays, in no work even plausibly ascribed to him, a style of portraiture at all of this kind.'† In all that I have read on the subject of Venetian painting since this article was published, I have seen no serious attempt to confute what Mr. Berenson then wrote. The case that he then made out still stands. The only change in it that it is now necessary to make is that this portrait (which at the time that he first saw it was in part concealed by repainting) is now generally agreed to be an original picture. The only undisputed early works of Titian still existing—the frescoes at Padua—give no support at all to the theory that at the time that he painted them he was capable of producing a portrait of this quality and power.

* B. Berenson, *The Study and Criticism of Italian Art*, London, 1901, pp. 82-4.
† B. Berenson, *op. cit.*, p. 83.

No. II. *PORTRAIT OF A MAN* : BY GIORGIONE : IN THE METROPOLITAN MUSEUM OF NEW YORK, U.S.A

There is at present in the National Gallery in London a *Portrait of a Lady* (No. iii) from the collection of Sir Herbert Cook, which I believe to be an original work designed, and in part executed, by Giorgione himself. Mr. Berenson long regarded this picture as an 'excellent copy' of a portrait by Giorgione; and he held that the original work was 'the chief among Giorgione's portraits, and a masterpiece with no superior among portraits of all times and all countries.'*

Since Mr. Berenson wrote these words the picture has been cleaned, and the old repaints have been removed. Having seen this portrait at different stages of its recent history, I can testify that it is not a copy, but a much injured original picture and that it is a work that may have been finished by Titian. To-day Mr. Berenson regards the portrait as an early work of Titian. But I hold with Dr. G. M. Richter that there can be no doubt that the composition of this picture must have been an invention of Giorgione's and not of Titian's. After Giorgione's death, his former pupil finished the picture and 'considered himself justified in signing it.'*

Mr. Berenson was undoubtedly right when he said that the Cook *Portrait of a Lady* had 'a certain family resemblance' to the *Portrait of a Venetian Gentleman* from the Doetsch Collection which is now at Washington, and that there were similar morphological details in the two pictures. There can be no doubt that the composition of each of these portraits had its origin in the creative imagination of Giorgione, and that each picture was finished by a pupil who at that time could copy with a superficial exactitude the style of his master. This being so, it is only right that they should now bear the name of the artist who was their original creator.†

I can point to pictures by modern artists that are now in public galleries which were sold by the master who designed them and who supervised their execution, but in which there are but few brush-strokes of the master whose name they bear. And this is not merely the opinion of a style-critic: it is based on testimony that, in each case, I had from the artist to whom the picture is attributed in the official catalogue of the gallery where it hangs.

There is no picture in regard to whose attribution the responses of the oracles of Venetian art are more ambiguous than they are when consulted about the *Portrait of a Man*, in the Metropolitan Museum (No. ii). Berenson, we are told, in a letter written in 1936, attributes it either to Giorgione or to Titian. Longhi, in 1928, pronounced it to be a work of Giorgione. Nine years later he gave it to Titian. Tietze attributes the picture to Giorgione, Suida and Morassi to Titian. Adolfo Venturi ascribed the portrait to Giorgione; while his distinguished son regards it as a work of Titian and dates it as early as 1505–6!

Seeing that Titian, according to Vasari and Ridolfi, so closely followed in his early portraits the style of his master, these hesitations, these mutations in attributions, are wholly justifiable; and we admire the frankness of a highly-competent critic who admits that he has changed his opinion about an important picture. But for the same reason that I think that the *Portrait of a Venetian Gentleman*

* B. Berenson, *op. cit.*, p. 88. Those elements in the Cook portrait that proved to Mr. Berenson that it was a faithful copy of a lost Giorgione original still exist. 'Titian,' he writes, 'does not seem to have affected the raised parapet. Titian never places the fingers as they are placed here. But these same fingers are in the very copy subtly Giorgione's. Compare them, for instance, with the fingers in the Berlin portrait. Then, look here at the broad, low brow, the sweep of the hair over the forehead—I have pointed them out again and again in the course of this article in Giorgione's other portraits. The eye-brows and the nose should been seen in connection with the Hampton Court *Shepherd* and the Dresden *Venus*. But far more subtly characteristic than all these details, yet because of its subtlety not obvious, not to be pointed out to everybody, is the intimate movement, the vibration which the great artist gives to the figure he paints. Look at the pose, the vibration of the figure in Signor Crespi's portrait, and at the same time at Giorgione's *Knight of Malta*. There scarcely could be, considering the difference in the sitters, a greater likeness in pose and movement—and in my opinion there is than this no stronger proof of their being by the same painter.

I wish to draw special attention to the two concluding sentences of this quotation; for in them is to be found a clue to the secret of Giorgione.

* G. M. Richter, *Giorgio da Castelfranco*, Chicago, 1937, p. 225.

† B. Berenson, *op. cit.*, Preface, p. viii.

at Washington and *La Schiavona* now at the British National Gallery should be attributed to Giorgione, I am of the opinion that the picture in the Metropolitan Museum should also be ascribed to the same master. This portrait is, I believe, one of those works that were left unfinished in 1510, and that were completed after Giorgione's death by his former assistant. The white shirt and the coat of the man seem to me to be by a different hand from the rest of the picture. The right hand, which is at the bottom of the picture, has been injured to such a degree that it is not possible to tell who painted it: the left hand is, however, characteristic of Giorgione. We find, too, in this picture, that thrill, that quiet, disturbing intensity, which pulsates through the artist's expressions of human personality.

A *Portrait of a Bearded Man* (No. vi), at that time in the collection of Dr. Hermann Eissler, was shown at the Exhibition of Italian Masterpieces of the Renaissance which was held in Vienna in 1924.* In the year 1942, when it was in the possession of Mr. Jules Bache, this portrait was sent to the Giorgione Exhibition at John Hopkins University.†

The *Portrait of a Bearded Man* has been accepted as a characteristic work of Giorgione's later period by Bode, Berenson and Lionello Venturi, and, more recently, by the late George Martin Richter. Richter, in his book *Giorgio da Castelfranco* published in 1937, admitted that this portrait is 'extremely Giorgionesque,' but withheld a final opinion on it until he had an opportunity of examining more closely the picture itself. Later on, after he had been able to gain an intimate knowledge of the painting and had also examined the X-ray photographs of it, he wrote: 'The brushwork is of that thin and liquid texture which we notice in so many of Giorgione's works. Titian's impasto is of a much heavier type.' Among leading authorities on Venetian painting, only Suida, I believe, gives it to Titian.

No. III.—*PORTRAIT OF A LADY (LA SCHIAVONA)* : BY GIORGIONE : THE NATIONAL GALLERY, LONDON

The Eissler portrait, which was subsequently in the Bache Collection, is clearly by the same hand as the Giustiniani portrait in Berlin; but it is of a later date than that picture. As in the Berlin picture, in the *Portrait of a Man* from the Doetsch Collection which is at Washington, and in the *Portrait of a Lady* of the Cook Collection, the subject of the picture is represented behind a low parapet. In the Eissler portrait only a very small part of the parapet is visible. As, too, in the picture at Washington, the clenched fist of the sitter is seen in the lower left-hand corner. At Washington the subject of the portrait holds a purse in his fist, while in the Eissler portrait the individual represented holds a piece of paper, a manuscript perhaps. It has been conjectured that the subject of the Doetsch portrait is a Venetian merchant, while the portrait from Vienna represents a scholar.

The technical details of the Eissler picture convince us that it is by Giorgione. Not only is the liquid, tenuous brushwork characteristic of the master from Castelfranco, the ruddy tones of the flesh are also to be seen in other authentic works of his.

As usual, Giorgione leaves us in no doubt as to the state of mind or the state of feeling of the subject of his portrait. Here again he sets a man before us at a most revealing moment—a moment of reverie, of reverie tinged with sadness.

There is a painting of *Salome*, formerly in the Benson Collection, that has a long history (No. iv). It is probable that this picture is identical with the painting, *Herodias with St. John Baptist's head in a Charger*, that was in the

* Wilhelm Suida, in *Belvedere*, Vienna, 1922, Vol. I, p. 169, and the *Catalogue of the Museumfreunde Verein, Austellung der Meisterwerke Italienischer Renaissance Kunst, Sezession Galerie*, Vienna, 1924.

† G. M. Richter, *Giorgione and his Circle, John Hopkins University Exhibition Catalogue*, Baltimore, 1942, pp. 18, 19 and 30.

No. IV.—*SALOME WITH ST. JOHN THE BAPTIST'S HEAD*: BY GIORGIONE: FORMERLY BENSON COLLECTION

collection of Charles I and James II. Like some other pictures in the Royal Collection—such as the *Danae* of Correggio—it returned to Italy, and found a home in Rome. In any case, it is certain that this is a painting that was in the Doria Palace in Rome near the close of the Eighteenth Century, and that it was bought in Rome by that discerning connoisseur and critic, William Young Ottley. It was included in the sale of a portion of the Ottley Collection at Christie's in the year 1801, where it was attributed to Titian. Subsequently, it was in such well-known collections as those of Sir Richard Sullivan, Hugh A. J. Munro of Novar, Mrs. George Cavendish Bentinck and Mr. Charles Butler before it entered the collection of Mr. R. H. Benson.

The original work seems to have won immediately the admiration of collectors, as there are several pictures, similar in composition, that have for their subject *Salome with the head of St. John the Baptist*. Among the number are three differing in some details, that have been regarded as the original picture, and that have been attributed at one time or another to Titian. One of the three is still in the Doria Palace: another is the property of Mr. Frank Sabin in London: the third is the Benson picture now in New York. It is the opinion of the present writer that the original of two replicas and of many copies is the Benson picture, that this picture was designed and in part painted by Giorgione, and that it was finished by Titian.

The picture at one time was covered with old varnish and grime. After it had been cleaned it was obvious to me first of all that it was of finer quality than any other picture of the same design, and that its brilliant, harmonious colouring, so long concealed, is characteristic of Giorgione. We find in it, too, those rosy flesh-tints that are visible in his authentic paintings. Moreover, there are in this picture some *pentimenti* which favour the theory that it is an original work.*

The rhythmical design, too, of the picture, as we shall see, is characteristic of Giorgione as, too, are its morphological details; such as the mouth of Salome, and her coiffure, with a stray lock hanging down each side of her face.

In looking at this work we are reminded of the fact that Giorgione, who was a gifted musician, was a master of rhythmic composition. The main feature of the original design of this picture is in accordance with Thiersch's principle of analogy. The same motif is repeated here and there throughout the design, giving it the desired eurhythmy.

The right arm of Salome and some of the short, deep lower folds of her cloak form a firm foundation for the composition. We see this same strong substructure in other pictures designed by Giorgione, such as the Doetsch portrait at Washington and the *Portrait of a Lady* from the Cook Collection. And the straight soaring line of the wall which rises up from behind Salome's right shoulder gives it height.

In the principle part of the picture, we find the rhythmic theme of the design. The harmony of the composition results from the repetition of the same feminine curve throughout its component elements. The round contour of Salome's head is repeated in the window opening and in the head of her attendant. Giorgione, with his extraordinary gift for revealing the very soul of the person that he painted, makes it clear to us that there is a melody in the heart of this ruthless young pagan, this typical primitive woman, who, to please her mother, had asked Herod for the head of St. John Baptist on a dish, and had received what she had asked for.

Here Giorgione, with his keen sensibility, has given poignant expression to a tragic theme. Before this, in his mutilated *Self-portrait as David*, which is at Brunswick,

* T. Borenius, *Catalogue of Italian Pictures collected by Robert and Evelyn Benson*, London, 1914, pp. 183, 184.

No. V.—*PORTRAIT OF A COURTESAN*: BY GIORGIONE: FORMERLY MOND COLL.

and in his *Judith*, at Leningrad, he had set before us the same contrast between triumphant youthful vitality and death; but never before had Giorgione given us so fundamentally terrible a presentation of a tragedy of cosmic significance. Here we see no display of sentiment, no violent appeal to emotion—such as we find in the *Salome* of Oscar Wilde and in that of Richard Straus—no obvious religious or ethical propaganda, but the very essence of tragedy. No wonder that this composition found many admirers among people who were capable of feeling that which Giorgione meant to convey to them.

Giorgione, in truth, is not an 'old master': his pictures do not 'date.' For the feelings which he expresses with such subtlety and power belong to no special period. They still have their manifestations here, in this very city in which I am writing.

There remain two other pictures with religious subjects which were begun by Giorgione, but which were painted for the most part by Titian. These two pictures are *The Adulteress*, in Glasgow, and the *Madonna and Child with St. Roch and St. Anthony of Padua*, which is at the Prado.

It has been suggested that for the figure of the *Adulteress* in the picture now at Glasgow, Giorgione made use of the same model that we see in the so-called *Portrait of a Courtesan* (No. v). To me this supposition seems to be quite untenable. At any rate, the picture at Glasgow is considerably later in date than the portrait from the Mond Collection; and to a critic of sensibility nothing seems more certain than that the Mond portrait and the figure of the Adulteress as we now see it were not the creation of the same artistic personality.

Giorgione was above all a humanist. He had a most extraordinary perception of all the moods and feelings of men and women. More than that, he had also a most extraordinary perception of all the moods of nature, and he realized, just as keenly as any modern, how men were affected by them. As a consequence, works with such widely different subjects as *The Adoration of the Shepherds* at Washington and the *Pastorale* of the Louvre have an essential unity that we do not find in the works of any contemporary artist.

It was the researches that I made before writing my article 'The Date of Titian's Birth'* which altered my conclusions regarding Giorgione's *oeuvre*. In concluding that Titian was born in or about the year 1489, I relied on the testimony of first-hand witnesses—men who knew Titian personally and who were acquainted with his most intimate friends. Of such witnesses, Vasari, his first biographer, is by far the most important: for not only did he know Titian: he had corresponded frequently with Pietro Aretino, the man who knew Titian best; he also visited Venice with the specific object of collecting material for his *Life* of Titian, after this master had become so important a figure in Italian art.

Much has been written about Giorgione in the last half-century; but, in my opinion, some writers on Venetian art are as much in error to-day regarding Giorgione as were some art historians and critics who have written about the early works of Titian.

* R. Langton Douglas, *The Art Quarterly*, Spring, 1948.

No. VI.—*PORTRAIT OF A BEARDED MAN*: GIORGIONE: FORMERLY BACHE COLL.

THE EXHIBITION OF ARMOUR & ARMS FROM AUSTRIA AT THE TOWER OF LONDON

By JAMES MANN

Part I.—The Fourteenth and Fifteenth Centuries

No. I. HELMET WITH NASAL. XIITH-XIIITH CENTURY. FOUND IN MORAVIA: OF A TYPE CALLED 'NORMAN' FROM ITS RESEMBLANCE TO THE HELMETS SHOWN IN THE BAYEUX TAPESTRY

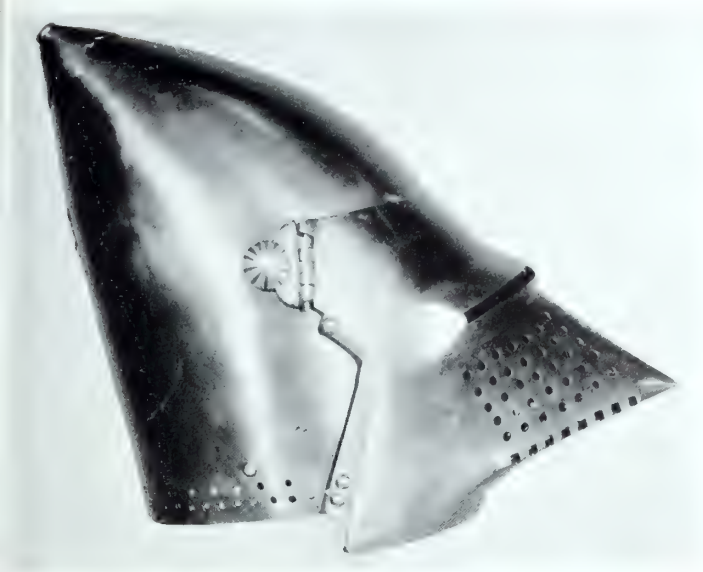
THE two greatest armouries in Europe are those at Vienna and Madrid. What is more, both are parts of a single great dynastic collection, which was divided when the Austrian and Spanish lines of the House of Hapsburg separated in the middle of the Fifteenth Century.

The Hapsburgs were able to command the services of the finest armourers that have ever been, and were most lavish and discerning patrons. It is a grave charge against our present civilization that both these great inheritances should have been in imminent danger of destruction in recent years. After the Napoleonic wars and the First World War there followed a breaking up of collections in Europe and a widespread redistribution of works of art. This time the consequences of war have taken a different form. The contents of several of the great dynastic collections, now national property, have become mobile, and been circulated from capital to capital. This has been done mainly because the owners have been unable for the time being to house them properly, and partly in order to obtain much-needed foreign exchange. As a result, London and its visitors have been able to enjoy at the Tower, and at the Tate Gallery, the finest display of armour to be seen here in modern times.

It is the addition of the private collection of armour of famous men, formed by the Archduke Ferdinand of Tyrol when armour was still in use, which gives Vienna the advantage over Madrid. This accession greatly extended the range of the Austrian national armoury, and we owe the Archduke a great debt of gratitude for saving for posterity much that would otherwise have been lost.

The Ambras Collection, as it was called, was published

No. II. GREAT HELM WITH CREST OF GILT LEATHER, XIVTH CENT. FROM A TOMB OF THE PRANKH FAMILY, ABBEY OF SECKAU, STYRIA



No. III. VISORED BASCINET, LATE XIVTH EARLY XVTH CENTURY, PROBABLY MILANESE : ORIGINALLY FROM BRIXEN (BRESSANONE) IN SOUTH TYROL

No. IV. -GERMAN CUIRASS (*KASTENBRUST*), *C.* 1440 : CITY HALL, VIENNA

in 1601 by the Archduke's secretary, J. Schrenck von Notzing, in what was the first illustrated catalogue of a collection of armour ever to appear (No. viii). The intention and the scope of the collection are best explained in Schrenck's own words which form the title-page of his book. It is from this that the name of the Exhibition was chosen, 'The Armour of Kings and Captains,' and not from Kipling's *Recessional*, where the words are reversed. In 1889 all the armour belonging to the Imperial House was collected in the new *Kunsthistorisches Museum* and individual additions were made to it as opportunity arose.

Those who still find magic in the Middle Ages will appreciate the early pieces of simple but striking form. The earliest in point of date is a conical helmet with nasal of the Eleventh or Twelfth Century (No. i). Its resemblance to the headpieces worn by the warriors of the Bayeux tapestry has given to this type the descriptive adjective of 'Norman,' though this example was found in Moravia. Those who know their *Laking* may not at first recognize this helmet. Since he illustrated it in his *Record of European Armour and Arms*, it has been cleaned and the bent nasal straightened, restoring the helmet to something nearer its original appearance. It is forged from one piece of iron including the nasal, the use of which was abandoned in Europe early in the Thirteenth Century but has been continued until modern times in Asia. Thus it became a distinguishing mark between Christian and Saracen warriors as portrayed in later mediaeval art.

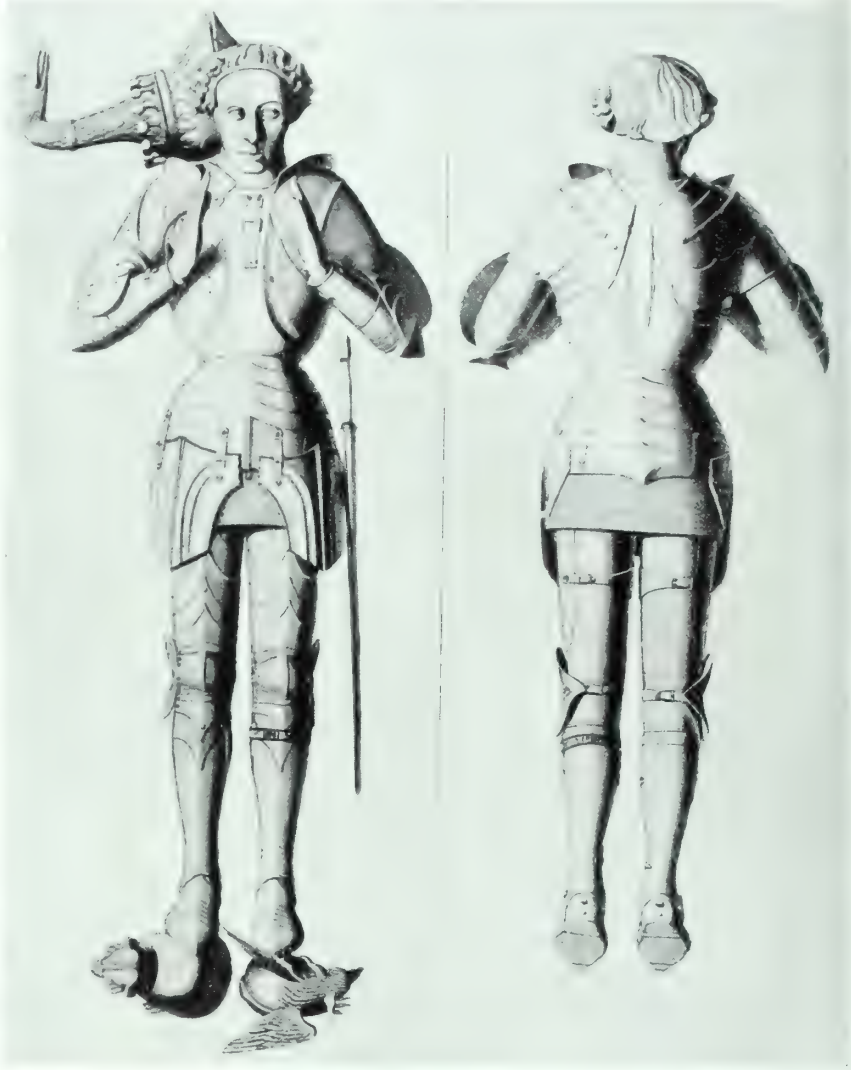
The most impressive of the early pieces in the Exhibition is undoubtedly the Prankh helm with its great crest of two probosces (No. ii). These are made of hollow leather, gilt, with the engrailed edgings silvered and diapered. The crest has recently been cleaned, with beneficial results. The helm itself is a remarkably well-preserved example of its kind,

No. V.—DRAWINGS IN PEN & WATER-COLOUR ON PARCHMENT FROM A TREATISE ON FOOT-COMBAT, GERMAN, *C.* 1440

which numbers in all less than a dozen specimens.

English visitors will be struck with its close resemblance to the two treasured examples in this country: the helm of the Black Prince in Canterbury Cathedral and that of Sir William Pembridge, K.G., which formerly hung over his tomb in Hereford Cathedral and is now in the Royal Scottish Museum. The likeness shows how international was the form of this most monumental of mediaeval headpieces. The Black Prince's helm is formed of three main parts (front, back and crown) riveted together. The Pembridge helm comprises two only, but the top of the crown is completed by a separate addition, and in this respect closely resembles the

No. VI.—MILANESE ARMOUR OF ONE OF THE HOUSE OF MATSCH, FROM CHUEBURG, *CIRCA* 1440. LENT BY THE CORPORATION OF GLASGOW (R. L. SCOTT COLLECTION)



No. VII.—BRONZE EFFIGY OF RICHARD BEAUCHAMP, K.G., EARL OF WARWICK, AT WARWICK MADE BY LONDON CRAFTSMEN, 1454, REPRESENTING HIM IN A MILANESE HARNESS OF THE TIME

Prankh helm. The resemblance persists even in the placing of the holes for fixing the crest. Where the Prankh helm differs is that it is formed of four main plates reinforced by a fifth plate which covers the left side in front below the sights and part of the right side. The original leather insulation between the reinforcing plate and the frontal plate behind it survives. It owes its excellent state to the fact that it hung undisturbed for centuries over the tomb of a member of the Prankh family in the Abbey Church of Seckau in Styria. This is the type of helm with outlandish painted crests and fluttering mantling that decorates the pages of the *Codex Manesse* in the Library of Heidelberg, a collection of verses of the *Minnesinger* telling of love and chivalry, and in the Zürich *Roll of Arms*.

In 1386 the Archduke Leopold of Hapsburg was heavily defeated by the Swiss in the mountain battle of Sempach. A banner of one of his knights, Thüring von Emptingen, was long preserved as a trophy in the *Zeughaus* at Lucerne and eventually returned to Austria. Early banners are by their nature and substance of the greatest rarity, but the Austrian authorities have allowed this small rectangle of cloth embroidered and applied with a spread eagle in crimson velvet to be shown along with the armours of those days.

Few collectors aspire to a mediaeval helm, but the more optimistic among them may yet hope to acquire a bascinet. This is the lighter headpiece, with tapering skull and pointed, movable visor, that succeeded the heavier helm on the field of battle, and which shines throughout the

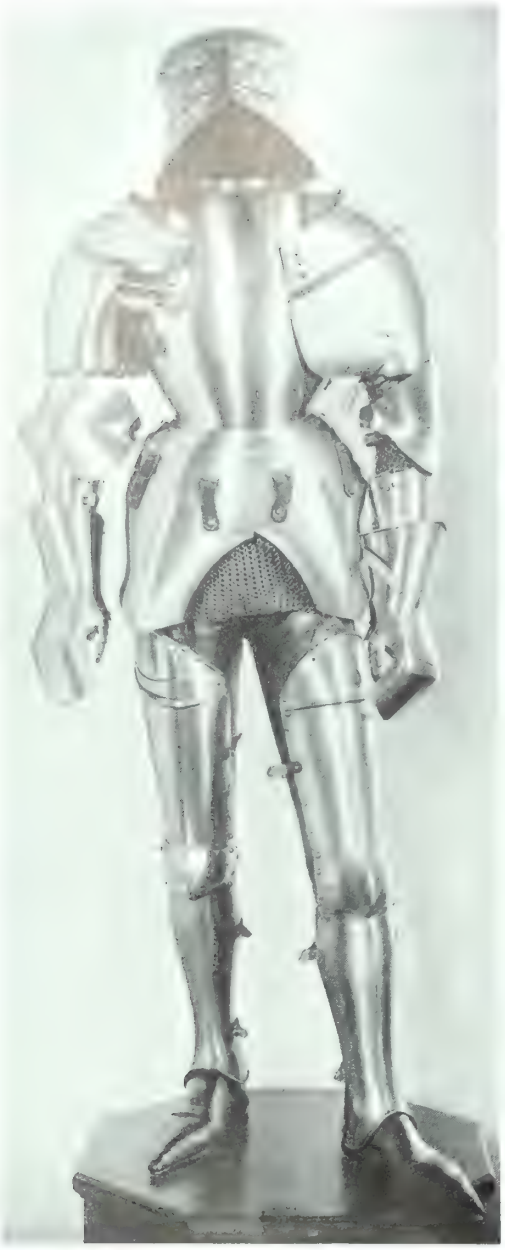
No. VIII.—SCHRENCK'S ENGRAVING OF THE ARMOUR OF FEDERICO GONZAGA 3RD MARQUIS OF MANTUA (1441–1484) : CATALOGUE OF THE AMBRAS COLLECTION

pages of *Froissart*. It is represented here by an example (No. iii) that came from Brixen in the valley leading up to the Brenner Pass, and is probably of Milanese make.

Although all surviving bascinets follow much the same general pattern, most of them differ in matters of detail. It will be noticed that in this example there is no slit corresponding to the mouth, as on the examples at Churburg and in the Wallace Collection, but the lower part beneath the point is pierced with breathing holes on both sides. The breathing holes are absent on the left side of the upper part, but puncture both upper and lower planes of the right side as is usual. The visor is attached to the pivots on the skull on the usual hinge-and-pin principle, making it easily detachable. Froissart tells that both Sir Oliver de Clisson and Sir John Chandos preferred to fight with bare faces; with fatal results to the latter.

In the same case is an almost unique example of a *Kastenbrust* (No. iv), the boxed breast and backplate worn in Germany in the second quarter of the Fifteenth Century. This *rara avis* was unknown to students until the present writer published it in *Archaeologia* in 1935. Curiously enough, it appears to comprise parts of two distinct, though contemporary, cuirasses because the front and back plates do not fit together easily. It will be noticed that the throat is defended by a *lisière d'arrêt* or stop-ridge, which takes the form of a Y-shaped bar fixed by rivets to the extreme border where it is cut out for the neck. Holes show where a similar stop-ridge was riveted at the edges of the arm-pits. The breastplate has a central ridge and overlaps a fald or skirt of four lames, the lower one arched at the fork. The edges of these lames are engrailed and the whole cuirass resembles closely the armour worn by the Emperor Frederick III on his statue at Wiener-Neustadt. The lost armour of the same Emperor illustrated by Schrenck shows a somewhat similar breast and fald, but the lames of the fald are without engrailing. Its backplate is fluted, a fashion that had already come tentatively into vogue and was later to be greatly developed. Unlike the front, the lames of the fald of the backplate are not engrailed. These two pieces come from the City Hall of Vienna, not from the national collection. The knightly arming of this date is vigorously illustrated in one of the MSS. included

No. IX.—MILANESE ARMOUR OF THE GIANT ULRICH IX OF MATSCH (1408–1481) : LENT BY COUNT TRAPP : THE CASTLE OF CHURBURG



No. X.—ARMOUR OF ROBERTO DI SANSEVERINO (KILLED IN 1487), BY ANTONIO MISSAGLIA OF MILAN: FROM THE AMBRAS COLLECTION, VIENNA

in the Exhibition, a treatise on foot-combat compiled about 1440 (No. v).

The middle years of the Fifteenth Century are represented by three remarkable Milanese *cap-à-pie* armours, all from the unique armoury in the castle of Churburg in South Tyrol (Nos. vi, ix). They show the plain rounded forms of the Italian style of this time. The subtle modelling of the large elbow-guards and the wings of the poleyns (knees) are more satisfying to the eye than the applied ornamentation of a later age. It is usual to call all armour of the Fifteenth Century Gothic, a term more applicable to the later German style with its pointed outlines and rippling surfaces, but northern Gothic influence can be detected here in the cusped edges of plates, the pointed cuffs of gauntlets and the prolongations of the knees.

The giant armour of Ulrich IX of Matsch (No. ix), some 6 ft. 9½ in. in height, and bearing the owner's name *Uldaricus* punched upon the thighs, is remarkable for more things than its impressive size. The 'great' bascinet set in a high gorget and the deep fald or skirt of lames show us what the engravers of English monumental brasses of the second quarter of the century portrayed so graphically in two dimensions. The surviving tasset is an early example, not pointed like the later ones, but with a concave lower edge. The plate reinforcing the left shoulder has the transverse ridge familiar in English brasses of the type of Richard Fox, *d.* 1439, at Arkesden. Wealthy English gentlemen, like Richard Beauchamp, Earl of Warwick (No. vii), bought their armour in Milan. These harnesses from the Tyrol exemplify what once enhanced the English mediaeval scene and moved

No. XI.—ARMOUR OF THE ARCHDUKE SIGISMUND OF TYROL (1427–1496), BY LORENZ COLMAN OF AUGSBURG: THE AMBRAS COLLECTION, VIENNA

No. XII.—GAUNTLET OF THE ARMOUR OF THE ARCHDUKE SIGISMUND OF TYROL, BY L. COLMAN

freely within the confines of the Tower of London, but has in the course of time entirely disappeared from this country. The comparatively peaceful internal history of England, where the manor-house early replaced the castle, was fatal to the preservation of armour. It had a better chance of surviving in those hill-top fortresses in the Alps, which retained their *Rüstkammeren* more or less intact, until modern times. Of these, Count Trapp's castle of Churburg is by far the most complete.

The armour of an unknown member

No. XIII.—COMPOSITE GOTHIC ARMOUR, *CIRCA* 1480 LENT BY THE CITY OF VIENNA (RATHAUS ARMOURY)

of unobtrusive ornament preceded the introduction of etching with acid. Notice the beautiful modelling of the greaves, the most difficult of all components of an armour to forge, and the fine barbute with T-shaped face-opening.

The third, that of Galeazzo de Arco, who was a relative of the Matsch family, lacks part of the right arm and is exhibited without the reinforcements of the left (though they exist). These normally impart a lack of symmetry to Italian fifteenth-century armour, which gives it its most distinctive character. This harness, however, retains both tassets. The skirt of lames is shorter, probably indicating a slightly later date. All three have the early form of applied stop-ridges which we noticed on the breast and backplate of 1440 (No. iv), and further confirm their date as in the second quarter or middle of the century.

The well-known armour of Roberto di Sanseverino (No. x), who, like Galeazzo de Arco, came to a violent end (in his case commanding the forces of Venice against the Archduke of Tyrol in 1487), shows a Milanese armour of somewhat later fashion. The low placate on the breast has risen as far as the collar, the pauldrons spread far over the shoulder-blades behind and

No. XIV.—ARMOUR OF MAXIMILIAN I WHEN ARCHDUKE IN 1480 BY LORENZ COLMAN, THE IMPERIAL ARMOURY

of the Matsch family (No. vi) from the same source, but lent by the Corporation of Glasgow, to which it passed with the collection of the late R. L. Scott, is in many ways the most satisfying. Its parts are better proportioned to each other than the 'giant' suit and this gives the whole a compact and lively bearing. It lacks its tassets, which were probably of the same type as Ulrich's; but, a rare feature, retains its mail shoes. It, too, is decorated with inscriptions punched in dots. This form

No. XV.—GOTHIC SPUR OF LATTEN, PIERCED AND CHASED, OF MAXIMILIAN I : GERMAN, C. 1480 : OLD IMPERIAL ARMOURY AT VIENNA

are almost symmetrical, the couters (elbow pieces) are smaller in size, the skirt of lames below the waist has shrunk, and the tassets are correspondingly longer. All these Milanese armours are stamped very clearly with their makers' marks, showing not only the master's stamp, but the stamps of the craftsmen who specialized in individual pieces. That of Roberto di Sanseverino bears the mark of Antonio Missaglia, who was the head of the famous family business in the second

No. XVI.—SALLET BEARING THE GUILD MARK OF LANDSHUT, *C.* 1480

half of the Fifteenth Century. It will be noticed that its helmet is not Italian, but a German sallet of the time. It has been associated with the armour at any rate as far back as the time of the Archduke Ferdinand, for it is shown with the rest of the suit by Schrenck. It is possible that Sanseverino's Italian helmet was lost on the field of Calliano, or he may have preferred the more roomy German style. It is painted with red and white stars, and it has been suggested that these may refer to the arms of the Tyrolese family of Coredo-Valér (No. xviii). There is a heraldically painted sallet of similar type in the permanent collection of the Tower.

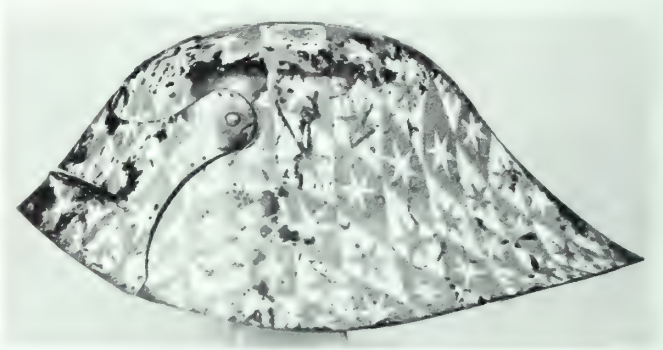
Sanseverino's great pauldrons overlapping at the back remind one of Verrocchio's equestrian statue of Bartolommeo Colleoni in front of the Church of San Giovanni e Paolo at Venice. Colleoni himself is represented here by a Gothic breastplate. It is fashioned in the German style with pointed placate and shallow channels accompanying the borders of the arm-holes, but its surface is etched with decoration in the Italian manner on a hatched ground. The notching of the borders of the neck and arm-holes suggest to most students a date later than the lifetime of Colleoni, who died in 1475. On the other hand, it may be argued that the roping of the borders of the German Gothic suit of the Archduke Sigismund, which we will shortly be describing, might also suggest a date after the turn of the century. The attribution goes back at least to

No. XVII.—SALLET BEARING THE MARK OF CASPAR RIEDERER OF INNSBRUCK, *CIRC.* 1480: FROM THE OLD IMPERIAL ARMOURY, VIENNA

Schrenck, and if this breastplate is not Bartolommeo Colleoni's it at least antecedes the end of the Fifteenth Century.

The armour ascribed by Schrenck to Federico Gonzaga, 3rd Marquis of Mantua (No. viii), is nearly as big as that of Ulrich Matsch. It is unfortunately composite. The huge, rounded Italian breastplate with its high placate and the broad pointed tassets are of his time, but the pauldrons with their upstanding neck-guards (hautepieces) and the cuisses with cusped laminations are of a late date in the century, while the close-helmet with buff, the greaves (which bear the Nürnberg mark) and their fluted square-toed sabatons are later still and belong to the early years of the next century. An effort seems to have been made to unify the whole by the addition of etched borders to all parts, probably about the middle of the Sixteenth Century, and perhaps when this armour was being sent to the Archduke Ferdinand for his collection. Those who have studied the Ambras Collection have noticed that he was less well served by his agents in Italy than he was in Germany.

The contrast between the sturdy forms of the Italian



No. XVIII.—GERMAN SALLET PAINTED WITH RED AND WHITE STARS PERHAPS FOR COREDO-VALÉR : ASSOCIATED WITH THE ARMOUR OF ROBERTO DI SANSEVERINO : FROM THE AMBRAS COLLECTION, VIENNA

style and the slim, elegant outlines of German Gothic has always seemed a paradox. German Gothic armour is represented by three most striking armours. Two of them are well known to students and have been much reproduced, for they are perhaps the finest examples of their kind in existence. But this is the first opportunity many English amateurs will have had of seeing them at first hand. In the case of that of the Archduke Sigismund of Tyrol (Nos. xi, xii), the Gothic embellishment of fluting, piercing, cusping and brass enrichments has been carried to its furthest point, beyond which it would become excessive. It is now known to be the work of Lorenz Colman of Augsburg, as his mark of a helmet has recently been discovered on the large German sallet. The same great master was responsible for the armour of the youthful Maximilian (No. xiv) which the latter is known to have worn when he entered the city of Luxemburg in triumph on September 29th, 1480. Although similar in style to that of Sigismund, the decoration is not so profuse, and makes more sparing use of the brass borders which give such a rich effect to the other. These armours exhibit in steel the counterpart of Gothic architecture, sculpture and goldsmiths' work, imparting a final flourish to the end of the Middle Ages.

Quite unknown to most students of armour is the Gothic

armour lent by the City Hall of Vienna, and illustrated for the first time in the catalogue of this Exhibition (No. xiii). Although it is composite, it contains a number of interesting elements. The long-tailed sallet bears the Augsburg mark, the articulations of the breastplate are cut out into ornamental patterns, the cuisses are equally fine, with notched ridges to protect the groin. The pauldrons are rather weak, but the cannons of the vambraces are good and come from an Italian armour of considerably earlier date, for they have the tulip form of the first half of the century. The gauntlets are Italian or Spanish of a fairly common type dating from the turn of the century.

The German taste is also illustrated by two excellent examples of the long-tailed sallet, the essentially Gothic helmet which succeeded the bascinet in the middle of the Fifteenth Century. One (No. xvi) carries the guild mark of Landshut, the city which produced the famous armour for horse and man in the Wallace Collection. It is forged in one piece, with a single horizontal slit for the sight cut in the front, taking the place of a movable visor. The skull has a keeled ridge running over the crown and sweeps to a graceful point covering the back of the neck.

The other sallet (No. xvii) has a movable visor pivoted at the sides, and the tail is built up in a series of cusped, articulated plates. This is a form which the collector may be wary of, as it is far more difficult to beat out a whole sallet from one piece of metal than to build it up from several. This example is above suspicion and is specially interesting for carrying the mark of Caspar Riederer of Innsbruck, who is known from documents to have worked for the Archduke Sigismund and the Emperor Maximilian I. The signature CASP of this armourer was unknown until Graf Trapp drew attention to it on a gauntlet and a chanfron at Churburg. Since then one or two further examples have come to light. It is only very recently that his signature has been detected by the authorities on this sallet, which has lain for many years in the old Imperial armoury unnoticed.

No. XIX.—SPEAR-HEAD OF THE EMPEROR FREDERICK III AS ARCHDUKE, BEFORE HIS ACCESSION IN 1439

The City of Vienna has lent one of 68 pavises (archers' shields) from the Rathaus collection (No. xxi). It is of wood covered with linen painted with the figure of St. George and the dragon within a running border of thistle or dandelion foliage on a gilt ground. The old town arsenal of Vienna is very little known, yet it is not only one of the largest but also the richest, as the three items lent to this Exhibition well indicate. Its contents were in great danger during the war and suffered from ill-treatment, but are now in process of being cleaned and newly set up.

Two other pieces of the Fifteenth Century must be mentioned in conclusion. One is the spear-head (No. xix) of the Emperor Frederick III, which must date from before his election in 1439, as the inscription upon it describes him as Archduke. It is engraved with the *Bindenschild* of Austria, the lines having been traced with a sharp tool as was done before the use of acid had been found for this purpose. The other is a saddle covered with plaques of bone carved in low relief with scenes of gallantry between gentlemen and ladies (No. xx). The style recalls the wall paintings of Tyrolese castles such as Lichtenburg, of the first half of the Fifteenth Century. It is in itself a rare *objet de luxe* belonging to the life of courtly leisure enjoyed between the bouts of warfare which ebbed and flowed in the valleys of the Alps between the partisans of the rival states of Tyrol, Milan and Venice.

No. XX.—SADDLE COVERED WITH PLAQUES OF BONE CARVED AND PAINTED WITH GALLANTS AND LADIES: FIRST HALF OF XVTH CENTURY

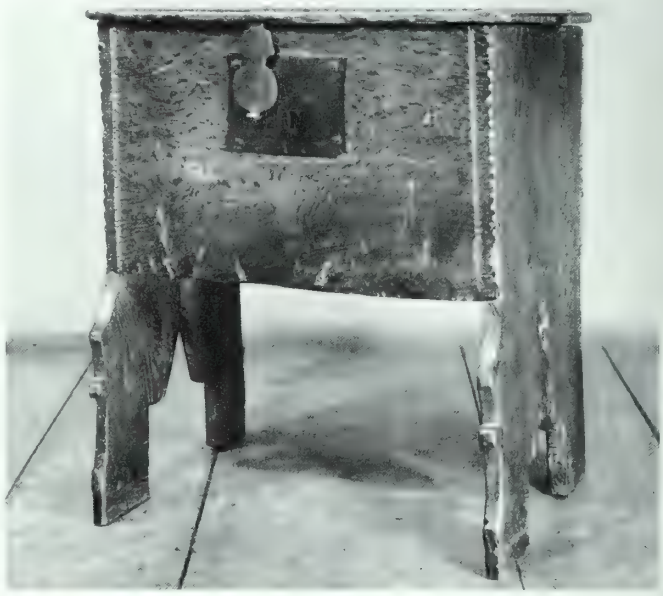
There is always much more to be learned from an armoury of ancient foundation than from a modern collection. In this case the names of many of the owners are known and their armour can be placed accurately in time and place. Another great advantage is the fine preservation of the Vienna armour. It never passed through a long period of neglect, or suffered as a result from over-cleaning and clumsy restoration to the same extent as our own national collection. This merit will be even more apparent when we come to discuss the later armours, which retain their pristine brilliance of etching and gilding.

No. XXI.—PAVISE PAINTED WITH ST. GEORGE AND THE DRAGON: GERMAN XVTH CENTURY: LENT BY THE CITY OF VIENNA FROM THE RATHAUS

FURNITURE IN THE COLLECTION OF GENERAL AND MRS. MICKLEM

By R. W. SYMONDS

No. I.—OAK STOOL OF GOTHIC TRESTLE CONSTRUCTION WITH SHAPED APRON PIECES: PROBABLY THE FIRST HALF OF THE SIXTEENTH CENTURY



No. II.—SMALL OAK CHEST OF GOTHIC DESIGN: THE CROSS ABOVE THE OPENINGS AT THE SIDES SUGGESTS THAT IT WAS CHURCH PROPERTY

A COLLECTION of furniture, silver or porcelain is valuable according to the number of perfect specimens it contains. To own half a dozen perfect examples is better than a whole house full of old furniture of mediocre character. The piece which is of good design, has fine quality of craftsmanship and material, and is in an untouched (i.e. not repolished or restored) state, will be wanted by all those collectors who have sufficient taste and adequate knowledge, and its value will tend upwards as time goes by. On the other hand, the example of imperfect design, of poor quality, and with its surface repolished, will be wanted only by those who, through lack of knowledge, are unaware of the defects, and who accordingly consider the lower price asked to be very reasonable. Such an item is, on the contrary, expensive; for unlike the 'perfect piece,' its market is restricted.

The 'perfect piece' is not determined by its elaborate design, the amount of carving or inlay it possesses, or by its high market value; for a simple joined oak stool, and an elaborate mahogany one with cabriole claw legs, can both come under the definition of a 'perfect piece.'

A joined stool to be perfect must have, above all, its top and all four stretchers original. It must have a bronze-like patina to the surface of the oak, brought about by years of use and domestic polishing. The elaborate stool, on the other hand, must have graceful curves to the legs, a well-modelled claw foot which grips the ball, and—because the mahogany is a close-grained and good-quality wood—crisply carved ornament on the knees. Then, if such a graceful stool has also retained its original surface, patinated by domestic beeswaxing and polishing over generations, it can be classified as a 'perfect piece.' A 'perfect piece' can therefore be bought for £30 as well as for £300.

There are two different types of collectors of old furniture: the one who buys for the purpose of furnishing his home (and whose purchases are, to a great degree, controlled by measurement so that they will fit a particular place) instead of through knowledge of what is best; the other is the collector who buys an article because his judgment tells him to do so, and then searches for a place to put it. A collection formed in the latter way is far more likely to have pieces of furniture, not only of greater interest to the student, but of better design and finer quality. Such a collection is that of General and Mrs. Micklem which illustrates this article.

English furniture of Gothic character made before 1550 is extremely rare. Then tables, stools and forms were made with trestles and not legs; and chairs had their seats supported on a framed box or, earlier, on an extant structure of boards. The stool supported on trestles, the outer edges of which are shaped like Gothic buttresses (see example illustrated, No. i), dates from the late Fifteenth or the first half of the Sixteenth Century. Only a small number of English trestle stools has survived, and they are therefore much treasured by collectors of early furniture. The two trestle supports are housed in the top, and are held secure by the two deep apron pieces which are fastened to the outer edge of the trestles by either square or round pegs; some stools, however, had the aprons nailed.

In the middle of the Sixteenth Century, the trestle went

No. III. JOINED OAK STOOL WITH HINGED LID ENCLOSING SHALLOW BOX WITHIN THE FRIEZE RAILS. EARLY XVII C.

out of fashion as a support for tables and stools belonging to the average citizen's home in the south of England. It had been outmoded at least twenty-five years earlier with the fashionable and the rich, but in the north, trestle tables, forms and stools were probably being made up to the end of Elizabeth's reign.

When the trestle went out of use, then legs, or posts as they were aptly called, came in. They were held by rails—frieze rails above and stretchers at the bottom. It is necessary to emphasize that the stretcher rails to chairs, stools and benches were constructional and served no other purpose than that of strengthening the framework. During the last fifty years we have been repeatedly told that the stretcher was 'a foot rest,' or to keep one's feet away from the dirt of the rush-strewn floors and from draughts. When erroneous information of this type has once appeared in print, it is apt to be restated by other writers, until, by sheer weight of repetition, no one dares challenge it.

No. IV.—CIRCULAR STOOL, ONE OF A PAIR: PROBABLY BELONGED TO A LARGE SUITE: *CIRCA* 1700

A joined stool with legs and stretchers is illustrated (No. iii). This stool, which is of East Anglian origin, is of a particular type, for it has a shallow compartment contained within the frieze rails and enclosed by the hinged top. A number of these box stools has survived, but for what purpose they were used, apart from their employment as seats, we do not know for certain. Was the box for keeping the napkin, spoon, knife and fork of the person who used the stool? Perhaps, but on the other hand it is possible that this box stool was not, like the ordinary joined stool, employed as a seat at the dining-table at all. It was of larger dimensions and it may have been a seat in a bedchamber or parlour; for in the late Elizabethan and James I's period, from which most of these box stools date, there were very few chests of drawers or pieces of furniture with drawers; and this stool, with its receptacle which could be locked, was therefore a useful place to put away something for safe keeping.

The stool is of stout construction, the frieze rails and stretchers being heavy, denoting that there was no need to cut the cost by economizing in timber. The moulded stretchers and the shaped and iron keyhole escutcheon are particularly pleasing features to a collector's eye.

A small early chest of stool proportions,

No. V. AN OAK TABLE WITH DOUBLE GATES SUPPORTING THE HINGED LEAVES, THE FRAME DECORATED WITH CARVING AND INLAY AS WELL AS WITH TURNING: AN UNUSUAL AND RARE EXAMPLE: PERIOD OF CHARLES II

No. VI. A SMALL CABINET VENEERED WITH FINELY FIGURED WALNUT, SUPPORTED ON STAND, 2 FT. 11 IN. WIDE : *TEMP.* CHARLES II

Gothic in design, is illustrated (No. ii). That this is a chest and not a box stool is evident because it is not the same back and front; the uprights are shaped only on the front, and are straight on the back. A valuable feature of design of this chest is the more Gothic character of the buttress in comparison with that of the stool illustrated (No. i). The cross indented at the apex of the opening on the two uprights is another interesting feature. Such a cross appears occasionally, usually on the apron pieces of chests and counter tables of the Sixteenth Century. What significance it had it is difficult to say. It has been suggested that it is an indication that the article was Church property. The timber of this chest is figured, quartered oak, whereas the stool (No. i) is straight-cut oak. In oak furniture, this difference between the two methods of cutting oak plays an important part in the decorative appearance of the wood. Quartered-cut oak has its surface alive with the ripple of the silver grain, but the straight-cut oak is dead in appearance. The use of quartered oak indicates good-quality work, for quartering the log was more wasteful than sawing it into boards without any regard to the medullary rays of the wood. Collectors of oak furniture should be aware of this.

Another characteristic of oak joined furniture which collectors should know about (for it is a good test that a piece of furniture is of the right period), is that the mortice and tenon joints were invariably pegged, and that owing to the shrinkage of the surrounding wood, the heads of the pegs stand out above the surface. Also, in a well-patinated piece the edges of the heads of the pegs are smoothed and rounded through constant domestic polishing and rubbing. The ability to recognize an original peg can help to detect the period example in its untouched state. The collector who aspires to become a judge of oak furniture should make a study of this constructional feature.

The circular stool illustrated (No. iv) is one of a pair which dates from the late Seventeenth or early Eighteenth Century. It is a point worth mentioning that these circular stools have usually survived in pairs. A possible reason for this is that this type of stool, with its upholstered top, belonged to a suite of furniture consisting of a number of single chairs with upholstered backs, stools with upholstered seats, and one or two couches, and that on the suite being discarded when it became old-fashioned, two stools were retained, one for each side of the fireplace.

The table with the elongated oval top (No. v) is an unusually elaborate example, for unlike the ordinary gate-leg table of the Seventeenth Century, it not only has turning for its decoration, but also has carving and inlay. It is also unusual in the fact that it has two gates on each side which, when open, fix into a shaped rail forming a frieze under the top. Each leaf is made from one piece of oak; usually gate-leg tables had jointed tops, being made from wainscot boards. The design of this table suggests that the joiner who made it was carrying out a commission for a customer who wanted a particularly good table for a special purpose and did not mind the cost.

The Micklem Collection is rich in veneered walnut furniture, most of which dates from the late Seventeenth Century. An interesting walnut piece is the small cabinet illustrated (No. vi). A cabinet veneered with either walnut or olive wood, or decorated with marquetry, mounted on a stand with spiral-twist legs, was

No. VII. A WRITING-TABLE WITH HINGED TOP SUPPORTED ON TWO GATES VENEERED WITH FIGURED WALNUT : ALL MOULDINGS CROSS-BANDED : LATE XVII C.

a particularly fashionable piece of furniture during the time of Charles II, judging by the number that has survived. The main purpose for which these cabinets were used was for holding papers, the interior of the cabinet being fitted with small drawers, convenient for this purpose. It must be remembered that in Carolean England there were two pieces of domestic furniture with drawers: the one a chest of drawers, which did not come in very much earlier than 1640, used for holding clothes; and the other a cabinet with small drawers for storing papers. The usefulness of the drawer was not realized as early in England as it was on the Continent. In the Sixteenth Century no piece of furniture entirely designed with drawers was made by the English joiner; for the drawers at this time always formed part of another piece, such as an aumbry, a press or a court cupboard.

1504. a Joyned cowbourde w^{t} ij awmbrys and ij tylls price. . vj^{s} viij^{d}

1580. one little olde courte cupbord wth a till.

The terms for a drawer in the Sixteenth Century were—a till, boxes to shoot in and out, lockers or drawing boxes, from which last-named the word 'drawer' is derived. When the chest of drawers was first made in England in the middle years of the Seventeenth Century, the drawers were fitted behind cupboard doors, which, when locked, made all the drawers inaccessible. This was a more convenient method than supplying each drawer with a separate lock. How early the cabinet, with its interior fitted with small drawers, was made in England, it is difficult to say. The following description, taken from an inventory of 1557, suggests such a piece of furniture, but it may have been of Continental origin:

No. IX.—A SMALL FOLDING-TOP WALNUT WRITING-TABLE, 2 FEET 3 INCHES WIDE BY 10½ INCHES IN DEPTH, FOLDED : LATE SEVENTEENTH CENTURY

a presse wth iiij locks, the myddell full of boxes for evydences . . . . . x^{s}

The term 'evydences' in fifteenth- and sixteenth-century inventories meant manuscripts, documents, accounts, etc.

The cabinet illustrated (No. vi) is an extremely good example, being decorated with finely mottled walnut veneer; it also has the merit of having its original stand with legs and stretchers. It should be noted that the four hinges of the pair of doors are secured by bolts with brass rosettes. This decorative and attractive hinge was much in favour at this time.

Before the second half of the Seventeenth Century the writing-cabinet, or scrutoire, was an article that was seldom made by the English joiner. People who wanted a writing-cabinet were obliged to buy one from abroad. The majority of people were content to use the old-fashioned sloping writing-desk with lifting top, which could be placed on a table. It had been in use in England ever since medieval times.

During the reign of Charles II, however, two pieces of furniture designed specially for writing upon began to be made by the cabinet-makers. One was a fall-down-front scrutoire, mounted on a spiral-twist stand and later on a chest of drawers. The other piece was a folding-top table supported on a frame with two gates which upheld the hinged leaf. At first the legs were spiral twist, but later they were baluster or plain turned, similar to the two examples (Nos. vii and ix). Sometimes these tables instead of being supported on an open frame, had a base with a knee-hole and drawers, similar to the rare specimen illustrated in No. vii.

The production of writing-cabinets and writing-tables in the late Seventeenth Century was undoubtedly due to

No. VIII.- SIDE VIEW OF NO. VII, SHOWING THE GATES SUPPORTING THE HINGED LEAF : MEASUREMENTS, 2 FT. 9¾ IN. WIDE BY 1 FT. 11¾ IN. DEEP

the great increase in letter-writing by the upper classes, brought about by the establishment of the national postal service. But neither the fall-front scrutoire nor the hinged-top writing-table continued to be made for long; a new piece of furniture, of which the writing-space was hinged and, when closed, rested at an angle of 45°, came, in the reign of William III, very much into favour (No. x). At the back of the writing-space were fitted pigeonholes and drawers. This bureau, or 'desk,' as our ancestors called it, soon became the most popular piece of furniture designed for writing. It possessed the merit, like the fall-front scrutoire, of having an interior which could be locked up. It was made of various sizes, and was ornamented in various ways, and it continued in fashion until the last quarter of the Eighteenth Century. It was first of all supported on a gate-legged frame like the hinged-top table and later on a stand or a chest of drawers, when the flap was upheld by lopers or rails which pulled out from the carcass instead of by gates as in the earlier design. It was also made with an upper part enclosed by a door, or doors, when it was called a 'desk and bookcase,' or a 'bureau bookcase,' by which latter name it is commonly known to-day.

A noticeable feature of furniture design in the late Seventeenth Century was that cabinets, writing-tables, scrutoires, and tallboy chests were supported on stands with turned legs, connected by flat, veneered stretchers. Later the stands began to give way to a base formed of a chest of drawers. From the collector's point of view, this, unfortunately, gave these pieces of furniture a far less decorative character, making them heavier and bulkier.

No. X. SMALL BUREAU ON STAND, 1 FT. 11½ IN. WIDE: THIS AND THE BUREAU BOOKCASE NO. XII WERE MADE TO STAND BETWEEN WINDOWS

No. XI.—A Q. ANNE BUREAU OF SOLID YEW WOOD, WIDTH 2 FT. 3½ IN. UNLIKE MOST SOLID YEW WOOD FURNITURE, IT IS OF GOOD QUALITY

They possessed, however, two advantages: one, they were more useful because of the extra drawers (particularly did this apply to bedroom furniture); two, they were more substantial and less likely to be broken, for a heavy writing scrutoire or a chest of drawers supported on a light stand was by no means sound from a constructional point of view. The number of cabinets without stands, and chests on stands with the legs of the stand missing, sufficiently prove this point. Collectors should always remember to make a close examination of the legs and stretchers to be certain that they are original.

The narrow walnut bureau on stand with turned legs and flat veneered stretchers (No. x) belongs to a type of which a fair quantity must have been made between the years 1690 and 1740, judging by the number of surviving examples. The earlier examples had stands with turned legs, but later they had cabriole legs (No. xi). The width of these bureaux on stands was about 2 ft. It is difficult to suggest a reason why they were nearly always of this narrow width, for the more common bureau with drawers beneath was made in two standard widths, 3 ft. and 2 ft. The bureau bookcase was likewise made of these two standard widths. A possible reason for their being of the smaller size was that during the reign of Queen Anne there were many brick houses which had the windows divided by 3-foot pier walls. If a bureau or bureau bookcase was made to stand between the windows in bedchambers and parlours (the light from both windows making this position a good one), it would thus account for the narrow width.

A desk and bookcase which is of unusual design as regards the pediment, is the one illustrated (No. xii). This example came from the famous collection formed by the late Percival Griffiths. The upper part of the bookcase is fitted with small drawers and a central cupboard; the workmanship of the drawer linings, and, in fact, the whole cabinet-work of the piece, are of the finest quality.

No. XII.—NARROW WALNUT 'DESK AND BOOKCASE' THE SWAN-NECK PEDIMENT IS A RARE FEATURE THE HANDLES ARE ORIGINAL: *TEMP.* QUEEN ANNE

Many bureau bookcases of the walnut period have looking-glass plates fitted in the panels of the doors. It may be wondered why this was done. When the bookcase stood against the pier wall, the looking-glass panel in the door would then, like the pier glass, lighten the dark space between the windows. The fondness of our ancestors for a looking-glass hanging on the pier wall and a looking-glass in a bureau bookcase door, suggests that both served this same purpose.

No. XIII. DETAIL SHOWING THE FITTED DRESSING-DRAWER BELOW THE FALL-FLAP OF THE BUREAU BOOKCASE NO. XII

Many of the narrow walnut bureau bookcases have the top drawer fitted with boxes and compartments, indicating that this drawer was designed as a dressing-drawer. This points to these bureaux being used in bedchambers, where they served the dual purpose of dressing and writing.

In the first half of the Eighteenth Century, the most common type of dressing-table was one designed with a knee-hole and drawers. It was made both in veneered walnut and in mahogany, and when the latter, often in the solid wood. Usually it was small in size, being seldom more than 2 ft. 6 in. in width. It appears to have been a man's dressing-table, for it is too small, particularly the toilet glass, which stood on the top, for the use of a woman.

In the Eighteenth Century, the type of woman's dressing-table that was the most fashionable was one that was called a 'toilet.' The table had a frame which was hidden by a flounced skirt ornamented with lace, ribbons and fringes. On the table top was an easel dressing-glass which was also usually draped with material. Ince and Mayhew, in their *Universal System of Household Furniture*, illustrate three examples of such tables, which they called 'Lady's Toilletes.' One is a particularly elaborate example; it has a dressing-glass in a Rococo frame supported on a base with drawers. The legs of the dressing-table showing below the skirt are also of Rococo design. The authors, in their description, write that the carved woodwork was 'intended for Japan or burnish'd gold.'

This type of woman's drapery dressing-table must have been made in considerable numbers, but no example has been able to survive the usage of two centuries or more, for none is recorded. It seems that often the material for the dressing-table was the same as the bed and window curtains:

> To be Sold by Auction . . . a fine Chintz Bed, never yet clean'd, which stands 14 ft. high, and a Counterpane, with 4 Sets of Window Curtains, 13 Chairs, 6 Stools, a Toylet, and a Setee, all of the same Pattern (esteem'd one of the noblest and finest of its kind in England). (Cf. *The Daily Post*, May 20th, 1725.)

In eighteenth-century pictures, the 'Toylet' is occasionally found, indicating that it was the dressing-table of a lady of fashion. For example, in the bedroom scene of Hogarth's *Marriage à la Mode*, an easel dressing-glass with silver frame, surmounted by a coronet, is shown on the toilet. Silver dressing-sets were made during the reign of Charles II: the fabric dressing-table may date from the same period, and may have been a luxury imported from France for the use of the ladies of Charles II's court. No mention, however, of such a dressing-table appears

No. XIV. WALNUT-VENEERED DRESSING TABLE. BELOW ARE THREE DRAWERS. IN THE FRIEZE IS A PULL-OUT SLIDE. PERIOD EARLY XVIII CENT.

No. XV. A RARE TYPE OF Q. ANNE WALNUT VENEERED TOILET GLASS : NOTE THE HEART MOTIVE IN THE CRESTING : WIDTH 1 FT. 4½ IN.

in the Royal Wardrobe accounts.

The piece of furniture with a knee-hole and drawers illustrated (No. xiv) was unquestionably designed as a dressing-table. It, however, differs in size and design from the standard type of knee-hole dressing-table of the first half of the Eighteenth Century. Just below the frieze with its three shallow drawers is a slide for placing brushes and combs and other toilet articles. On the top stood a toilet glass, either similar to the one illustrated (No. xv), or one without a base with drawers, and supported by a strut at the back like an easel. Although few of these easel toilet glasses have survived, they must have been as popular as the type with drawers. The former were the earlier, for we have evidence that easel glasses were in use in the Elizabethan home:

> 'Jolye, come dresse my head, set the Table further from the fire, it is too neere. Put my chayre in his place. Why doe you not set my great looking glasse on the table? It is too high, set the supporter lower.' *

* *The French Garden*, by Peter Erondell, a French tutor who lived in England at the time of Elizabeth. (Cf. *The Elizabethan Home*, ed. by M. St. Clare Byrne.)

The toilet glass and the dressing-table (Nos. xiv and xv) are both pleasing and interesting pieces from the collector's point of view—good design, mottle-figured walnut, and original surface condition. The well-defined cross-banded mouldings and the herring-bone inlay bordering the drawer fronts, combined with the marking of the walnut veneer, supply just the necessary enrichment. It was this unwillingness on the part of the English cabinet-maker to over-elaborate that endows the furniture of the walnut period with such a high standard of design, and particularly does this apply to chairs.

Tables made for playing card games have survived from the Sixteenth Century, and they were almost certainly made earlier. Their wooden tops, when in use, were probably covered with a loose cloth of velvet or other fabric. The card-table with the top lined with velvet did not make its appearance (so far as one is able to judge from contemporary records) until after the Restoration. The earliest English table of this type was a small one with a hinged leaf which, when open, makes an oval or circular top. These late-seventeenth-century tables, judging from extant examples, were either of walnut or japanned. The walnut example illustrated (No. xvi) is an unusually perfect specimen. Under the top are pull-out slides for supporting candlesticks, and the central drawer in the frieze (the two others are dummies) was for keeping the cards and counters. An unusual feature of this table is the cross-banded moulded edge of the top. The carved scroll feet and the turned pendants are also interesting features. It is seldom that a collector will find this early type of card-table in a perfect state; often one of the hinged legs will have been restored or the stretchers renewed, and many tables will have been repolished in Victorian times.

The circular-top card-table went out of fashion at the beginning of the reign of George I. The legs had by then changed to cabriole, which made the table far more comfortable to sit at, and carving instead of turning became the means of decoration. The new design of table had a rectangular top so that it could seat four people instead of two, as in the earlier tables. Was this brought about by the introduction of a different type of card game? The corners at the top were now rounded, because at each there was a circular space to stand a candle-

No. XVI. A RARE FOLDING-TOP CARD-TABLE : THE SHAPED, SOLID VENEERED STRETCHER DECORATED WITH A INLAID STAR IS UNUSUAL : THE FRIEZE AND TURNED PENDANTS ENHANCE ITS ELEGANCE

tick, the earlier method by pull-out slides being discontinued. A fine example of a Georgian walnut card-table so described is illustrated (No. xvii). It has the original label of the maker, Benjamin Crook, who was a member of the colony of furniture-makers who lived in St. Paul's Churchyard.

The small chest of drawers, No. xviii (it measures 2 ft. 4 in. wide by 1 ft. 2 in. deep), with a folding top which converts it into a table, is of a type of which a considerable number was made during the first forty years of the Eighteenth Century. The name given to these chests by collectors is 'bachelor chest,' but this was not its contemporary name.

To complete these observations on walnut furniture, a few words must be said about the condition of the surface, i.e. patination, of the walnut wood.

When a piece of walnut furniture is in its original condition, there is a high gloss on those parts that have received the most rubbing and domestic dusting: and the places which have received less attention from the duster and the polishing rag will have, in contrast, a duller surface. Often the patinated parts will have been so enriched by polishing that the wood will have a bronze-like appearance. But, unlike bronze, it will be warm and soft to the touch. This richness of effect is considerably enhanced by the light and dark variations (brought about by dirtied beeswax) in the interstices of the carvings and mouldings. Beeswax, in the course of time, turns dark through mixing with dust and dirt, and it also becomes hard and, like the walnut wood, itself patinated. This patinated dark beeswax in the mouldings and carvings gives contrast to the raised parts, which are light in comparison, no beeswax being allowed to remain on them, they having been rubbed clean by the duster. Pieces of walnut furniture with original surface patina of this description possess an inimitable quality, because it has been acquired only by years of domestic use and beeswaxing.

It is, however, rare to find a piece in this desirable state, for during the last half of the Nineteenth Century much walnut furniture was scoured

No. XVII.—A WALNUT CARD-TABLE WITH ELEGANT CURVED CABRIOLE LEGS : IN THE FRIEZE DRAWER OF THIS TABLE IS A LABEL OF ITS MAKER BENJAMIN CROOK : *TEMP.* GEORGE I

No. XVIII.—BACHELOR'S CHEST VENEERED WITH MOTTLE FIGURED WALNUT : ORIGINAL DROP HANDLES *TEMP.* GEO. I : ABOVE, LOOKING-GLASS OF *CIRCA* 1711

and French polished. Our Victorian ancestors, being blind to the aesthetic qualities that we now see in this furniture, and thinking of it as furniture only, were solely concerned with making it fresh and new-looking. This practice has unfortunately been revived to-day by those dealers and collectors who are under the mistaken idea that the original patina is nothing else but dirt. I have often come across a piece of walnut furniture which I have had difficulty in recognizing for, when I first knew it, it had its original surface. What has taken centuries to acquire is destroyed in a few hours, and with it a not inconsiderable part of the financial value of the piece. It is a form of vandalism, excusable in the case of the Victorians, but unforgivable to-day, when it is common knowledge that cleaning of works of art is a serious business which cannot be entered into light-heartedly.

SMALL ITALIAN BRONZES AT THE BARBER INSTITUTE

By A. C. SEWTER

No. I.—*NEGRO BOY RIDING A GOAT* : SCHOOL OF ANDREA RICCIO, *CIRCA* 1500

THE study of the smaller Italian bronzes is recognized to be one of the most difficult of all branches of art-history. Its documented landmarks are extraordinarily scanty; and even the major distinctions between one school and another, or one period and another, are often sufficiently uncertain to undermine the self-confidence of the most experienced connoisseur. For one not a specialist in this field to venture into print with an article such as this requires some temerity, and calls perhaps for an apology. My sole object, however, is to draw attention to a small collection recently formed at the Barber Institute, in the University of Birmingham, which is already of considerable interest, and contains a few pieces of real importance.

Perhaps the most outstanding of these is a group representing a *Naked Negro Boy riding on a long-haired Goat*, holding one of the animal's horns with his right hand, while with his left he supports a huge conch shell on his shoulder (No. i). No other example of this group, which came from the collection of Mr. John McCann, of Simonscourt Castle, near Dublin, is known. It has been published by Dr. Leo Planiscig, the greatest authority on Italian bronzes,* who points out that the goat and the shell are familiar in the work of Andrea Riccio, but maintains that the group has other features which do not fit in with an attribution to this master. The drapery on the animal's back, forming a kind of saddle for the rider, and especially the rider himself, Planiscig asserts, differ entirely from the manner of Riccio, and bring the piece into relationship with a number of bronzes which Planiscig wishes to associate with a hitherto unrecognized naturalistic movement in Venetian sculpture of the Fifteenth Century. He even ventures an attribution to Severo da Ravenna, a Paduan sculptor working in the last quarter of the century, on the basis of a comparison with a bronze representing a boy extracting a thorn from his foot, in the Museum at Klosterneuburg, also assigned to the artist by himself.* Without wishing in any way to depreciate the great advances which Dr. Planiscig's researches have achieved—every student of Italian bronzes will be aware of the enormous debt which we owe to his labours—it is nevertheless clear that we are, at this point, in a kind of maze of conjecture. The relationships in question

* L. Planiscig, in *Jahrbuch der Kunsthistorischen Sammlungen im Wien*, XIII, 1944, p. 249, illus. p. 250. I am indebted to Dr. Planiscig for kindly drawing my attention to this article.

* See L. Planiscig, 'Severo da Ravenna' in *Jahrbuch der Kunsthistorischen Sammlungen im Wien*, IX, 1935, p. 85, and *Katalog der Kunst Sammlungen im Stifte Klosterneuburg*, III, *Die Bronze*, 1942, No. 1. The Klosterneuburg bronze is also illustrated in the same author's *Piccoli Bronzi Italiani del Rinascimento*, 1930, pl. XXVIII, as Paduan, end of the Fifteenth Century; likewise in *Andrea Riccio*, 1927, p. 98.

No. II.—*THE DRUNKEN SILENUS* : PERHAPS PADUAN, XVI CENT. : H. 9¾ IN.

depend upon Dr. Planiscig's intuitions of stylistic resemblance (based, it may be rather unkind though truthful to remind oneself, in some cases only on photographs, which can be specially misleading in this field), unsupported by documentary evidence. If one cannot follow him in these intuitions, what becomes of his case? In actual fact, the wider series of pieces with which Dr. Planiscig associates the McCann bronze is a very mixed bag, and appears to my eye to have little enough in common. If I may be so bold as to venture an independent opinion, the decisive comparisons for the Barber Institute piece seem to me to be those with two *Goats* and the *Satyr on a Goat* of the Kunsthistorisches Museum, Vienna, accepted as the work of Riccio by Planiscig.* Despite minor differences, these seem sufficiently close to justify the present attribution to the school of Riccio. The Beit Collection contained a piece of a type similar to the Vienna *Satyr on a Goat*, which was sold with the rest of that remarkable collection at Sotheby's on October 7th, 1948, when it was catalogued under the name of Riccio, and changed hands at £1,000. It would not be unfair to claim a definite superiority for the Barber Institute example, not only on account of the better proportions between goat and rider—the rider in the Beit piece is certainly too small—but also in the beautiful finish and patination. At a later period the Barber bronze may have influenced the *Infant Bacchus on a Goat*, of the Wallace Collection (S.209), which is definitely French of the Eighteenth Century; for it is clear from the mounting that the Barber piece was in France at that time.

* L. Planiscig, *Andrea Riccio*, 1927, illus. pp. 192–5.

No. IV.—*PACING HORSE*: A WORK BY PIETRO TACCA : HEIGHT, 12⅛ INCHES

No. III—*THE PUNISHMENT OF DIRCE*: BY FRANCESCO SUSINI : HEIGHT 17⅝ INCHES

Another piece which may be associated, though more loosely, with the school of Padua, is a small group of *The Drunken Silenus* (No. ii). Silenus is represented nude, wearing a wreath of grapes on his head, and sitting astride an ass which is grazing. He is supported on his right by a faun, on whom he leans, cheek to cheek, his right arm resting across the faun's shoulders. This group was formerly in the collection of Lord Rochdale, and was acquired from a London dealer in 1948. A similar piece, which differs in some details, notably in the absence of the drapery or pelt from the left knee of the faun, was about 1912 in the possession of an art dealer, and was regarded by Bode as the work of an Italian master of about 1600.* This date seems perhaps somewhat too late, and though the piece has a rollicking humour to which it is not easy to find a parallel, it may be regarded as coming perhaps from Padua, or maybe from Venice.

An elaborate group representing *The Punishment of Dirce* (No. iii) is certainly the most spectacular bronze in the collection. It consists of two male and two female figures, with a bull, mounted on a base of rocks with numerous smaller animals, birds and figures in relief, and stands in all about 17 in. high, with a dark greyish-black patination. The composition is a copy, with some changes, expecially in the base, of the famous antique marble known as *The Farnese Bull*, by the Rhodian sculptors Apollonius and Tauriscus, which was found in the Baths of Caracalla, Rome, in 1540, and is now in the National Museum at Naples. The subject repre-

* W. von Bode and Murray Marks, *Italian Bronze Statuettes of the Renaissance*, III, 1912, illus. p. 15.

sented is the punishment which Zethus and Amphion, the two sons of Antiope (who stands in a deprecating attitude in the rear), devised to inflict upon Dirce in revenge for the wrongs of their mother, who for many years had been treated by her with the greatest cruelty. They tied her by a rope to the horns of a bull which dragged her about until she died. Another small bronze copy, on a similar scale to this, but with some differences, especially in the base, and finished in a more refined, polished manner, is in the Borghese Gallery, Rome, dated 1613 and signed by Antonio Susini.* Another belongs to Earl Spencer at Althorp House. The Barber Institute example was purchased in 1948 from a London dealer. Its style differs sufficiently from the examples at Rome and at Althorp for it not to be considered as by Antonio, but its character is wholly in accordance with the work of his nephew Francesco Susini who, as we know from Baldinucci, worked for some time in Rome making studies from antique marbles.

The next piece, the noble and elegant figure of a *Pacing Horse* (No. iv), was acquired for the Barber Institute from the sale of the Beit Collection at Sotheby's on October 7th, 1948. The sale catalogue, rightly curtailing Bode's attribution† to a 'Flemish imitator of Gian Bologna working in Florence,' described it simply as 'School of Giovanni Bologna,' with which no one is likely to quarrel. One can, however, be rather more definite than that, despite the enormous number of horses made by sculptors of this school, and their great family resemblances, for an exact counterpart exists in a work by Pietro Tacca which belongs to the Detroit Institute of Arts. It is an equestrian statuette of Philip IV of Spain, made in 1635 as the first study for the statue in Madrid, and the horse is an exact counterpart to the Barber one.* But for the fortunate preservation of this beautiful group at Detroit, the problem of attribution for the Barber horse might well have proved insoluble, for the position of the horse in the statue itself is different. Now that we have a name for it, and a date, there are no obstacles in the way of our enjoyment of this superbly aristocratic animal, whose long, wavy mane and tail, broadly treated masses, proudly held head, and graceful movement make it the worthy bearer of a proud king. It may certainly fear no comparison with the finest horses by other artists of Gian Bologna's school, such as that by Antonio Susini in the Victoria and Albert Museum † or that by Adriaen de Vries in the Kunsthistorisches Museum at Vienna.‡

* A. Venturi, *Storia dell'arte Italiana*, X, Pt. iii, p. 935.
† W. Bode, *Catalogue of the Collection of Pictures and Bronzes in the Possession of Mr. Otto Beit*, privately printed, 1913, p. 108.

No. VI.—*HERCULES* : BY GIOVANNI BOLOGNA : H. 16¼ INCHES

No. X.—*EQUESTRIAN GROUP* : BY A FOLLOWER OF LEONARDO DA VINCI : H. 10¼ INS

The Barber Institute collection already contains three other bronzes from the workshop of Gian Bologna, of which the best is a splendid figure of *A Bull* (No. vii) standing with left foreleg raised, neck slightly flexed, and the tail curled and resting on its back. This was purchased at the sale of the L. M. Lowenstein Collection at Sotheby's, July 13th, 1945. It has a dark, highly polished patina like that of the horse, and is in a beautiful state of preservation. A somewhat similar bull was in the J. P. Heseltine Collection,§ and another was illustrated by Bode,‖ while two other casts of the identical model are in the collection of Mr. Henry Harris.¶ This bull is not an original conception of Gian Bologna's, however, but a copy of an antique bronze, fortunately preserved and now in the Torrie Collection at the National Gallery of Scotland (No. viii). The antique is slightly larger, but it is abundantly clear that the Renaissance sculptor owed almost everything in the composition to his prototype. He by no means comes badly out of the comparison. The *Hercules* (No. vi) is a figure occur-

* Albright Art Gallery, Buffalo, *Master Bronzes*, 1937, No. 144, illus.
† Sir Eric Maclagan in *The Burlington Magazine*, XLVI, 1925, pp. 94–9.
‡ L. Planiscig, *Die Bronzeplastiken im Kunsthistorischen Museum in Wien*, 1924, No. 336.
§ Sotheby's, May 24th, 1935, Lot 58.
‖ Bode and Marks, *op. cit.*, II, 1908, pl. 114.
¶ I owe this information to the kindness of Professor Bodkin. The Victoria and Albert Museum has also recently acquired an example.

ing in many examples, for instance at the Louvre,* and n the Museo Nazionale at Florence.† The Barber Institute specimen is a fine one, with a brown glossy patination, rubbed on some of the convexities to a yellowish tint. The condition is perfect, except that the fingers of the outstretched left hand have been very slightly bent downwards. Like the preceding and the following piece it came from the Lowenstein Collection.

Last of the three Gian Bologna bronzes is an example of the figure of *Astronomy*, of which a slightly larger, gilded version in the Vienna Kunsthistorisches Museum is signed by the sculptor.‡ Another specimen was in the collection of Dr. Eduard Simon of Berlin,§ and there are many others. The present example, from the Lowenstein Collection, is in condition the least satisfactory of the bronzes here discussed, having fairly extensive restorations, to the left hand, the left foot and elsewhere. The somewhat exaggerated pose was a favourite one of this sculptor, which he repeated with variations in a number of works with both female and male figures.

Having disposed of a number of pieces which raise few problems, let us now turn to one of a more problematical character. The imposing *Equestrian Group* (No. v) of a man in armour shouting and raising a sword in his right hand, mounted bareback on a horse with a tremendous arched neck and hogged mane, came from the E. G. Raphael Collection, sold at Sotheby's on November 9th, 1945. The patination is a dull greyish colour. The tail is a restoration, except for the stump; and the rider's sword is missing. Examples of the horse without rider occur in the Wallace Collection,‖ the Museo Estense, Modena, at Berlin, at Munich, in the Foulc Collection, Philadelphia, and elsewhere, generally described as copies of a model by Leonardo.¶ The horse, in fact, derives from Leonardo's studies for the Trivulzio monument, on which he was working about 1508–11, and shows a close relationship with several of his drawings, for instance with the top study on No. 12,359 and both top and bottom studies on sheet 12,360 in the Royal Collection at Windsor Castle.** The rider, however, is unlike any of the sketches made for the Trivulzio monument, and resembles rather the shouting horsemen of Leonardo's *Battle of Anghiari*, commissioned by the Signoria of Florence and painted in the years 1503–6. There is indeed a certain lack of accord between the calm and powerful movement of the horse and the violent, almost hysterical action of the rider, whose posture suggests that he may have been intended originally to ride a rearing horse turning to the left rather than to the right. Though both horse and rider derive from similar Leonardesque sources, it seems likely that they were not from the outset designed for each other. Perhaps one may apply to this horse the suggestion

* Illustrated by Bode and Marks, *op. cit.*, III, pl. 199.
† Planiscig, *Piccoli Bronzi*, pl. 208.
‡ L. Planiscig, *Die Bronzeplastiken im Kunsthistorischen Museum im Wien*, 1924, No. 250. This piece has recently been exhibited in London.
§ Bode and Marks, *op. cit.*, III, pl. 194.
‖ J. G. Mann, *Wallace Collection Catalogues, Sculpture*, 1931, No. S.70, pp. 29 30 and pl. 28.
¶ The Modena version is illustrated by Bode and Marks, *op. cit.*, II, pl. 132. Another rather different model, from the collection of the Duchessa d'Arenella, Naples, was shown at the Mostra di Leonardo da Vinci, Milan, 1939, *Catalogue*, p. 136, illus. pl. 92. A particularly fine specimen, formerly in the Kaiser Friedrich Museum in Berlin, was owned by Clarence H. Mackay (see W. R. Valentiner, *The Clarence H. Mackay Collection, Italian Schools*, privately printed, New York, 1926, No. 20).
** Sir Kenneth Clark, *Catalogue of the Drawings of Leonardo da Vinci in the Collection of H.M. the King at Windsor Castle*, 1935, I, pp. 41 2.

No. VII.—*A BULL* : WORKSHOP OF GIOVANNI BOLOGNA : HEIGHT 9¼ INCHES

which Maclagan put forward in connexion with one by Susini,* namely that it was a type kept in the workshop, to which riders, often portraits, could be added as and when required. At all events there was evidently a workshop turning out small Leonardesque bronzes, of which quite a number are known. In some ways the most impressive of them, and the one with perhaps the best claim to Leonardo's personal hand, is the *Man on a*

* Sir Eric Maclagan, *ibid.*

No. VIII.—*A BULL* : ANTIQUE, PROBABLY GREEK : NAT. GAL. OF SCOTLAND

Rearing Horse in the Budapest Museum.* Vasari refers, in the last pages of his life of Leonardo, to Giovanni Francesco Rustici having worked at bronze-casting under Leonardo's directions, but there is nothing specific to connect these horses with Rustici. The influence of Leonardo was, of course, very widely felt, and Andrea Riccio's *Shouting Rider* in the Salting Collection at South Kensington provides another example of its operation. Here too, incidentally, the rider is cast separately, and when one handles the group proves a surprisingly loose fit.

Another small *Equestrian Group* (No. ix) at the Barber Institute, which also comes from the E. G. Raphael Collection, is of less interest, but still of fine quality. It is mounted on a *fleur-de-pêche* marble base, and the surface shows that it was thoroughly worked over with a coarse file after the casting, which was in two pieces. The patina is of a golden-brown colour. This figure was probably intended for a St. George, whose right hand held a spear, presumably thrust into the dragon who must have crouched below. Two small dowel holes, one in the horse's chest and the other in his left rear hoof, may have been for fixing the dragon in position. It is, to a certain extent, reminiscent of some sketches for a picture of St. George by Fra Bartolommeo which are in the albums formerly at Weimar and now in the Koenigs Collection at Haarlem, of which one is reproduced by Berenson,† but the treatment of the bronze is much more heraldic in style. It may possibly be Florentine, and the drawings, which belong to the period 1508–12, give us an approximate date.

Two more pieces remain to be described. *A Fountainhead* (No. x) in the form of a nude standing *putto* holding a dolphin under his left arm, was acquired from the sale of the Lowenstein Collection, when it was catalogued as the work of Jacopo Sansovino. Though there appears to me to be some similarity between this piece and the work of the so-called Master of the Putti, Nicolo Roccatagliata, the last exponent of the style deriving through Sansovino from the Venetian High Renaissance,* its proportions are admittedly more Sansovinesque, and the similarity may perhaps be accounted for, not by attributing this piece to Roccatagliata, but rather by assuming that it was from such pieces as this in Sansovino's production that the later master developed his more elongated and self-consciously cherubic *putti*. The fountain issued from a small pipe fixed in the mouth of the dolphin. The square bronze base, chased with interlaced strapwork and floral motives, is cast in one piece with the figure, and the whole has a dark, nearly black patina.

The last of these bronzes which I wish to mention should not really be included in an article under my present heading. It is a *Rhinoceros* (No. xi), standing with the right fore and hind legs slightly advanced, and with the head lowered and turned a little to the right. This is one of three exactly similar bronze examples, one of which, from the Heseltine and Madame de Behague Collections, now in the Louvre, was at one time regarded by Bode† as Italian work of the Fifteenth Century. That is the reason for its inclusion here. Bode later changed his opinion, however, and his later work‡ omitted it, carrying instead a note saying that it is probably of later date. The third example, moreover, which is in the Salting Collection at the Victoria and Albert Museum, was labelled as French or German of the third quarter of the Eighteenth Century. The reason for this opinion was that the same model occurs as the support of a clock in Frankenthal porcelain.§ The connexion with Germany is confirmed by the fact that a marble version, about half life-size, which is at Waddesdon, came originally from Frankfurt.|| The rhinoceros was in any case almost unknown in Europe until the middle of the Eighteenth Century, when a live specimen was imported to Venice and painted there by Pietro Longhi. It is true that Dürer in 1515 made a drawing and a woodcut of one, but these were copied from a drawing from the life sent to him from Portugal, to which country the animal had been shipped from Goa. It had been dispatched as a present to the Pope, Leo X, but never reached Italy, as it suffered shipwreck near the Porto Venere. This bronze is clearly, on the other hand, based on direct studies from the life, so that it is almost certain that it represents the animal mentioned above. This creature was

* S. Meller, 'Die Reiterdarstellungen Leonardos und die Budapester Bronze Statuette' in *Jahrbuch der Preussischen Kunstsammlungen*, XXXVII, 1916, pp. 213–50.
† *The Drawings of the Florentine Painters*, III, 1938, Fig. 447.

No. IX.—*ST. GEORGE*: PERHAPS FLORENTINE: EARLY XVI CENTURY: HEIGHT, 6 IN.

* *Cf.* the numerous examples of his work illustrated in L. Planiscig, *Venezianische Bildhauer*, 1921, pp. 597–628.
† Bode and Marks, *op. cit.*, II, pl. 118.
‡ W. von Bode, *Die Italienischen Bronzestatuetten der Renaissance*, 1922, p. 81.
§ See *Guide to the Salting Collection, Victoria and Albert Museum*, 1926, p. 43. The clock is illustrated in F. H. Hofmann, *Frankenthaler Porzellan*, 1911, II, pl. 191.
|| I am indebted for this information, and for help on many other points in this article, to the kindness of my friend Mr. John Pope-Hennessy, who tells me there was also a small version in bronze, 4½ in. high, in the sale of the Whitehead Collection, May 1898, Lot 98

No. X. *FOUNTAINHEAD:* BY JACOPO SANSOVINO
HEIGHT, INCLUDING THE BASE, 20¼ INCHES

also commemorated by a medal, which records in an inscription that it was weighed at Stuttgart in Würtemberg on May 6th, 1748,* thus providing proof that a German sculptor had the opportunity of seeing it.

If, as may be fully anticipated, the standard set by these few pieces is maintained in the future, Birmingham may look forward to the eventual possession of a collection of small bronzes which for quality can be rivalled in British public galleries only at South Kensington, Oxford and Cambridge. It is, indeed, a matter for regret that most of our English provincial museums and art galleries have neglected this field, in which it is still possible at moderate cost to obtain fine examples of Italian Renaissance workmanship. Partly, no doubt, the neglect is a natural result of the curator's lack of experience in this difficult subject, and his consequent fear of being deceived; but partly, I am convinced, it is due to an absence of enthusiasm for the bronzes themselves. This state of affairs is lamentable, but easily understood. The appreciation of bronzes, like that of ceramics, or of Japanese lacquer, is virtually unattainable unless pieces can be handled; and the opportunity to handle genuine Italian bronzes does not come the way of our provincial curators every day. It is, however, a duty of those museums which possess collections to allow the serious student facilities for making thorough and intimate acquaintance with their pieces, and I have always found keepers ready enough to help. The feel of the bronze in the hand, its weight, balance and surface texture, the preponderance of full convex shapes or of richly varied indentations, the plastic relationship of limbs and projections to the central mass, so that they feel integral parts of it as the piece is held—all this is as essential to the appreciation of a small bronze as its purely visual effect. Yet it is only the latter which can penetrate the glass of a showcase, unless one has sufficient experience of similar pieces to realize the tactile effect imaginatively. In view of these considerations it is a matter of some importance that many of the Barber pieces are displayed on a table, without the protection of glass, where they can be touched and, under supervision, handled by students. To most people, it must be confessed, and even to many otherwise sensitive artists and collectors, the difference between the common Victorian mantelpiece ornament and fine specimens of antique, Renaissance, or eighteenth-century bronze sculpture is hardly apparent. It is the development of the tactile sense which is missing.

Another factor which may operate to check the taste for the older bronzes is the modern sculptor's use of the cast metal to reproduce the effect and quality of the other material in which he actually works, clay. We have become so accustomed to this clay-like appearance of bronze that the Renaissance sculptor's different, and more appropriate, use of the metal has the strangeness of an unknown tongue.

Finally, and perhaps most important, there is the difficulty of determining authorship. Though it is no longer true, as Bode complained in 1908, that the subject 'can hardly be said to have received any attention from the real student,'* a great proportion of the literature which has since appeared is in German or Italian, and much of it in periodicals and catalogues which few British libraries contain. Thus the collector is apt to find himself at the mercy of the dealer or the auctioneer's catalogue. Moreover, there is little uniformity in the practice of nomenclature: pieces which in one catalogue would be described under several headings such as 'Gian Bologna,' 'Workshop of Gian Bologna,' and 'Follower of Gian Bologna,' may in another all be listed as 'after Gian

* D. Balletti in *Rassegna d'arte*, III, 1903, pp. 132–3.

* *Florentine Sculptors of the Renaissance*, 1908, p. 180.

No. XI.—*A RHINOCEROS:* PROBABLY GERMAN OF THE MIDDLE OF THE XVIII CENTURY: HEIGHT, 9½ INCHES

(*Concluded on page 64*)

A RESTORATION GLASS HOARD FROM GRACECHURCH ST., LONDON

By ADRIAN OSWALD, F.S.A., & HOWARD PHILLIPS

No. I.–LAMBETH DELFT AND OTHER PATTERN FRAGMENTS FROM THE CELLAR

EARLY in 1940, during the process of demolition of All Hallows Lombard Street, the first writer had the good fortune to discover a large collection of seventeenth-century glass. This collection was presented to Guildhall Museum by the Directors of Barclays Bank, and, on account of the war, was boxed and evacuated. Since its return, we have made a careful study of its contents, and it is clear that it forms, perhaps, the finest group of English dated glass of the earlier Seventeenth Century.

The actual finding of the collection has a certain interest. In 1939 All Hallows Church, Lombard Street, was demolished to give way to an extension of Barclays Bank. The work of demolition and the excavation below the church was, as is customary, watched by Guildhall Museum, represented by the first writer. Walls of pre-Wren churches dating back to Anglo-Saxon times, and large Roman foundations, possibly of the Forum, were discovered.

One Saturday morning, in the winter of 1940, workmen digging just outside the south-east corner of the church broke through an old chalk wall at a depth of 18 ft. below Gracechurch Street. To the east of this wall, between it and the street, they began to throw out quantities of glass and pottery. During the week-end careful excavation was undertaken and much of the glass recovered, most of it above an old brick floor on the surface of which lay a foot of heavily burnt material and charred beams. By reason of the depth it was clear that this wall and floor formed part of a cellar of a building which stood in the narrow space between church and street.

What was the function of this building and how long was its life? Both these questions can be answered in part. The contents of the cellar (something under half was recovered) consisted of seventeenth-century pottery, tobacco pipes and glass. The glass numbered one hundred and twenty-five wineglasses of four main types, seventy-seven tumblers, aleglasses and flutes of three main types, one hundred and fourteen bottles of four chief kinds and twenty-four other miscellaneous pieces. These large numbers and their frequent duplication suggest an accumulation of stock of a particular kind.

Three possibilities come to mind. First, the stock of a wealthy household; the long date-range, *c.* 1600–66, the multiplicity of types and, finally, the position of the building, small and closely wedged between street and church, weigh heavily against this suggestion. Secondly, the stock of a well-to-do inn; here, with constant wear and tear, it might be expected that the major portion of the stock would relate to the years immediately preceding destruction. The total absence of bellarmines, wine-bottles and drinking-mugs almost excludes this second possibility. Lastly, the stock of a glass and pottery shop; in this case the material would represent unsold and old-fashioned stock such as might well be relegated to a cellar. The wide variety of styles and the fairly high standard of the whole of the goods fit well with this last theory.

As regards the date of the building, some evidence for its origin is the use of chalk in the walls, a material which was in common use in the Middle Ages for building in London. The walls of this cellar had, however, an admixture of brick and hence were probably not older than the Sixteenth Century. The cellar was levelled and filled in at the end of the Seventeenth Century, judging by the material recovered from the upper layers. Now this building abutted on the church, and we know that after the Great Fire of 1666 the church was not rebuilt until 1686–94. If the building in question was a contemporary of the new church, then the fire that destroyed this building to its very cellars must have affected the church. We have no record among Wren's papers of such a fire. If the

No. II.—GREEN GLASS GOBLET : XVI CENT

No. III.—ENGLISH LADDERED STEM GLASSES : 1600–35

building was destroyed between 1666 and 1686, it presupposes the construction of a reasonably substantial structure on the site, at a time when much of the City still lay desolate. Therefore the external evidence suggests that the Great Fire was responsible for this destruction and that this collection of glass accumulated in the cellar before 1666.

With these considerations in mind we now turn to the actual finds. First, the pottery (No. i), of which we show a small selection. The two plates at the top are of Lambeth Delft. That on the left shows only one burnt fragment, whereas the other has suffered heavily by fire. Both have close parallels in similar ware recovered from the City Ditch, which we know went out of use about 1640. The lobed plate on the right, with a decoration of bird and foliage in blue, compares, as far as the lobes are concerned, with the Adam and Eve charger, dated 1635, in the Victoria and Albert Museum (see Garner, *English Delftware*, Plate 14). The decoration closely resembles that on two tankards: one in the London Museum, dated 1635 (Garner, *op. cit.*, Plate 7); the other, figured by Hodgkin in his *Early English Dated Pottery*, and inscribed 'William and Elizabeth Burges: 24th August 1631,' and further dated 1632. It is clear that these two pieces may be assigned to the period 1630–50, but it should be said that some of the other pieces of this ware from the cellar are certainly later and might, conceivably, be as late as 1680, but by itself this ware is difficult to date closely.

No. IV.—ITALIANATE MOULDED LION-MASK STEM GLASSES

Of the other pieces in No. i, the little mug, of Lambeth Delft, on the left, which has a purple-spotted manganese glaze, compares with a very similar one from Southwark, dated 1628, also in the Victoria and Albert Museum (Garner, *op. cit.*, Plate 6). The fruit bowl, centre, of brown and green glaze, has parallels from late Tudor or early Stuart deposits in the City, and the yellow glazed candlestick, so appropriate to a cellar, belongs to a ware which occurs frequently in finds of the period 1600–60. Of the other non-glass finds we record a token of William and Elizabeth North of Broken Wharf, which dates somewhere between 1645 and 1672, and a collection of clay tobacco pipes, in which types of 1600–60 were represented.

Although there is good reason for allocating most of the glass to the Seventeenth Century, fragments of two goblets were found, which bear a distinct resemblance to the forms of the preceding century. The more complete is figured in No. ii, and is noteworthy for its sturdy and unusual construction. Made of bubbly blue-green metal of brilliant texture, it stands 140 mm. high and, with the exception of the decorations, was made in one piece. The pedestal foot has been made more substantial by pushing back the bubble that formed it, so that the top makes a boss in the base of the bowl. Glass from the punty rod has sealed the upper half of the neck.

Similar stems have been found at Bishop's Wood in North Staffordshire, where a furnace was operating from about 1580 to 1610 (T. Pape, 'Mediaeval Glassworkers in North Staffs.,' *Trans. N. Staffs. Field Club, 1933–4*), and comparable trailing has been found on fragments from the Gloucestershire glasshouses of this period. Last year further fragments were found in excavations for an unexploded bomb at the east end of Southwark Cathedral. Finally, it should be mentioned that numerous tumblers, aleglasses and bowls in similar metal, having parallels on the Lorrainers' glasshouse sites, were found with this Gracechurch Street collection.

Certainly relating to the early years of the Seventeenth Century is the fragmentary laddered stem, shown in No. iii with a fairly complete specimen from an old well at Bank Station. Part of a five-piece glass, this fragment is 54 mm. high and is made of a brilliant, dark smoky-brown metal with a greenish tinge. It consists of a hollow central feature moulded with

No. V. ENGLISH GLASSES OF MANSELL'S MONOPOLY

panels of beads and studs, giving the impression of a ladder. The form has been noted by Thorpe in his *English Glass*, Fig. 4, page 128, wherein it is described as English about 1600–35. The Winifred Geare glass, dated 1590, has a not dissimilar stem of fuller and perhaps lighter form (Thorpe, *op. cit.*, Plate XVI).

The more complete companion of this stem was found with a Delft plate and pottery money-box of the first half of the Seventeenth Century. Of exactly the same metal, it is 156 mm. high, with a narrow folded foot. Francis Buckley figures it in his *Old London Drinking Glasses*, and there ascribes it to the years 1600–35. Other stems exist, but we have no known datable association. No foreign work recalls the type, and English manufacture for these glasses can be claimed with confidence.

Akin to these Italianate laddered stems are the two glasses with moulded lion-masks and festoons shown in No. iv. Although the design of each is not dissimilar, their composition and details are very different. That on the right is made of a brilliant, dark smoky-brown metal with a greenish tinge, strong and robust, with a folded foot. Total height of this stem is 94 mm. The more complete example on the left is made of a thin, grey-green fragile metal. Standing to a height of 190 mm., it has the addition of a small collar above the half-knop at the base. It is made in five pieces, has a folded foot, and the stem, which is surmounted by a baluster, is much strengthened by the button knop at top and bottom.

Eight stems of each kind of metal are in the collection, some of the first kind very crude and debased. These two glasses represent, clearly, the English and foreign strains which run right through the collection. The more robust stem on the right, by reason of metal alone, is clearly English, and may well be placed in the period 1630–60. Stems of this kind were recovered from the Broad Street glasshouse, which was the principal factory for the glassware produced under Sir Robert Mansell's regime, 1623–56. Of the more complete example in No. iv no whole glass is known. It is extremely fragile, and has an exact twin in Guildhall Museum which was recovered from Blossom's Inn Yard, with pottery datable to *c.* 1640–60. The shade of metal is matched by a number of the tumblers, and while an English origin is the more

No. VI.—TWO WINEGLASSES WITH KNOPPED STEMS EARLY RESTORATION

No. VII.—ELABORATE FANCIFUL STEMS IN THE VENETIAN TRADITION

probable, a Low Country glasshouse, as the supplier, is not out of bounds.

We now come to the glasses shown in No. v, which appear to have been the chief product of Sir Robert Mansell's monopoly. The taller glass, 220 mm. high, with cigar-shaped stem, is one of forty-seven examples, and stems of this character are among the most common of those excavated in the City. They relate to the second quarter of the Seventeenth Century, and are found in two shades of metal, first, a pale grey-green (illustrated), and secondly, in a heavier, brilliant, dark smoky-brown. The bowls are deep and ovate, and one example of the first metal was decorated with prunts (see No. ix). The type varies in construction, some consisting of a teared baluster above the central feature; others have a collar between a baluster and an inverted baluster; but common to all are the strengthening knops at top and bottom.

From City excavations there are plenty of parallels to this glass. Thorpe, in his *English Glass*, Figs. 5*b* to 5*e*, page 131, allocates the type to the first half of the Seventeenth Century, and regards them as typical Mansell ware. There are close comparisons in silver, namely, in the cups of the Worshipful Company of Armourers and Braziers, dated 1631 and 1632. The form is also seen in Dutch paintings of the period, but the bowls of most of those shown are of the wide-mouth conical variety. On the whole we may conclude that these pleasingly severe, cigar-stemmed glasses, in the heavier metal, and possibly in the lighter, are certainly English.

The other stem in No. v is one of nine examples from the hoard, all of a dark smoky-brown metal with an olive tint. Hollow and pear-shaped, they have a small baluster

o. VIII.—ANOTHER IN THE VENETIAN TRADITION

above and reinforcing button knops top and bottom. The foot is folded in the only certain example. These pear-shaped stems are a persistent seventeenth-century shape, and the only difference between early and late specimens appears to be a plain small collar encircling the lower part of the stem from *c.* 1640 onwards, witness two wines from Holland signed and dated Wm van Heemskerk, 1682 and 1686, and engraved in Leiden (*Cat. of Coll. Snouck Hurgronje de la Haye*, Nos. 579 and 578). The stems from the Gracechurch Street collection are an earlier variety, for identical types were found at Blossom's Inn and at 39 Aldersgate in deposits of the first half of the Seventeenth Century. We regard them, by reason of metal and mode of construction, as Mansell products.

In our next illustration, No. vi, we show two similar stems, one with a plain, the other with a ribbed knop. Of the former three examples were recovered, of the latter two, and we may, perhaps, assume they were a popular line. Made of fine-quality, light-grey metal with a tinge of yellow, they have cup-shaped bowls, a hollow central knop between two similar baluster sections and plain feet. The stem sections are 50 mm. high.

We can trace the origin of these knopped stems to the Verzelini goblets, for example the Dier glass dated 1581 and that of 1586, inscribed 'GOD SAVE QVYNE ELISABETH' (*Burlington Mag.*, October 1935). With time the knops became more compact and figure as 'wrought buttons' in Measey and Greene's designs, 1667–73 (Thorpe, *English Glass*, page 173). The closest parallel is a glass in the Canterbury Museum, which Francis Buckley assigns to the years 1650–80 (*Old London Drinking Glasses*, No. 33), and close relations are to be found in the Royal Oak goblet, dated 1663, and in a glass figured in Thorpe's *History of English and Irish Glass*, Plate VIII. Similar forms figure in French and Dutch paintings in the middle of the Seventeenth Century, and the shape was later continued and developed in lead glass. The place of manufacture of these two stems may be England, for they appear to be too fragile to travel even from the Low Countries, and it is of interest that an identical glass, No. 684, in the *Snouck Hurgronje Catalogue*, is described by a Dutchman, without much conviction, as German.

In contrast with the plain lines hitherto shown we now display, in Nos. vii and viii, elaborate fancy stems of true Venetian tradition, in snake and fish forms with blue decoration. Twenty-four of these stems were found, and it was possible to reconstruct one fairly complete example. This, like the others, is made of straw-coloured bubbly metal, has a round funnel bowl and a foot with a 2-mm. fold, as distinct from the majority, which have plain feet. The whole glass is extremely fragile and of exceptionally thin metal, with a total height of 165 mm. The other stems have a close relationship, with the exception of that in No. viii. We can find no exact comparison with this lovely piece of glass, with its swan-neck shoulders and airy, pendent scrolls. These fantastic stems are closely connected with those illustrated in the Catalogue of the Felix Slade Collection (Nos. 107, 115, 117, 128 and 216), described as Venetian. However, a certain looseness of workmanship suggests non-Italian manufacture, and it is noteworthy that there is a complete absence of those types which could have come from Venice, or for that matter from Liége or the Low Countries, namely, the *reticelli* and opaque twists. It is not unreasonable to connect this series with the work of Mansell's Italian gaffers, such as Paolo Mazzola, who worked in London *c.* 1640–55 and who made the 'extraordinary fashions' and 'ornamental work' of the period. This surmise is strengthened by the fact that the Dutch do not claim the provenance of these glasses and give them an Italian origin.

Apart from these sugar-cake fancies, the hoard contained some other examples of decorative work on wineglasses which we show in Nos. ix and x. In the former the cup-shaped bowl with honeycomb moulding on a heavy lion-mask stem (right) has interesting parallels in silver in the cups of the Armourers and Brasiers Company (H. D. Ellis, *Supplemental Description of the Company's Plate*, Plate XVIII), dated 1632. The other bowl, with a side prunt, probably belongs to a Mansell cigar-stemmed glass, while the small fragment above has incised and gilt foliate decoration, apparently executed in a mould, there being no evidence of wheel work. In No. x, in very fragmentary state is seen almost the sole example of enamel work in the collection, namely, the bowl of a wineglass, of light-grey, decomposed, fragile

No. IX.—FEET, GLASS WITH SIDE PRUNT ON BOWL, RIGHT LION MASK STEM

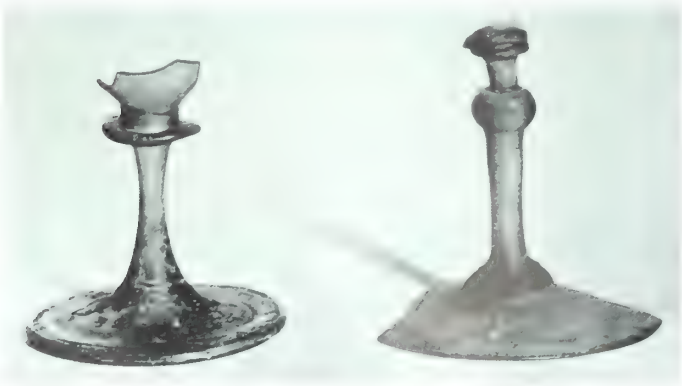
No. X.—WHITE ENAMELLED BOWL OF A WINEGLASS

metal painted in white with fleurs-de-lis, reminiscent of de Lysle's (Lisley)* engraved work on Verzelini goblets but with vertical lines at the base, which recall the decoration on German *humpen*. We can quote no comparisons for this specimen and both date and origin must remain, for the present, obscure.

In some ways the most interesting and certainly the latest in time of the wineglasses are the stems figured in No. xi. That on the left is one of fourteen specimens, made of a greyish-white metal, in one piece. Total height shown is 45 mm., and the diameter of the folded foot 55 mm. All the examples have a non-central, hollow, drawn stem with considerable blisters on the base, caused by the pushing up of the bubble forming the foot to produce the boss at the base of the bowl. The stems are capped with a hollow button knop, from which perhaps rose an ovate bowl, presumably small. A complete glass with bucket-shaped bowl is figured in the *Catalogue of the Snouck Hurgronje Collection*, No. 649, and is described as seventeenth-century Italian. There are no parallels from City excavations, but the crudity of manufacture and similarity of technique to the green goblet in No. ii cannot be ignored, and suggest an English production of the early inventive Restoration era.

The other stem in No. xi is one of two and may be regarded as the latest in the hoard. Of rather poor design, it is made of fragile greyish-white metal and stands 50 mm. high. We have noted no similar glass in soda metal in English collections or from City excavations.

* See THE CONNOISSEUR, December 1948.



No. XI.—STEMS OF WINEGLASSES OF THE [illegible] RESTORATION PERIOD

It is, however, in design, clearly a forerunner of late developments in glass of lead. It may well be foreign, for some of the Liége glasses of the Seventeenth Century have a family resemblance (F. Pholien, *La Verrerie au Pays de Liége*, page 119, Figs. 52, 53 and 56).

Lest it be thought that this hoard consisted of rather superior glasses, we now proceed to the ordinary bottles of green glass, of which one hundred and ten, of several different sorts, were found. We show three of these in No. xii, of which perhaps the most interesting is that on the right, with sloping sides and upward-folded lip. Made of a light apple-green bubbly metal, it appears to represent a stage between the 'steeple' bottle of the Fifteenth Century (Thorpe, *English Glass*, Plate XVb and page 85) and the cylindrical phials of the Seventeenth Century. It seems safe to assign a sixteenth-century date for this, the sole and unparalleled example. The two other bottles belong to the Guildhall Museum Collection but are completely duplicated by fragments in the hoard, eleven examples of the six-sided bottle (centre) and five of the cylindrical phial (left) being included, all in a light apple-green metal. The other varieties of bottle consisted, in the main, of small globular types with a high-lipped neck, sloping shoulders and a domed base. Of these forty-three examples were plain, twenty wrythen, all made of fragile, thin, yellow-green metal. The predecessors of these flasks are figured by Rademacher, *Die Deutschen Gläser des Mittelalters*, on Plates 6 and 8, and are ascribed to the Sixteenth Century. In addition there were four large square bottles of very dark green glass with flanged lips, standing about 12 in. high. We suggest that these were the predecessors of the later seventeenth-century round sack-bottle. Fragments of four chemical retorts of the same dark-green metal were found, and can be compared, as developed forms, with those figured by Rademacher, Plate 5.

Among the many miscellaneous fragments, which included some enamelled milk-glass dishes, bowls, and a handled beige glass jug, was a solitary fingerplate of a door, shown in No. xiii. Made of greyish-white metal, this was recovered from the very bottom of the cellar. It is wheel-cut, and bevelled on the edges, well polished on its upper side, and has traces of its original silvering underneath. Superior polished work has been noted on datable English glass of about 1670, and it is possible that this fingerplate is a product of the Duke of Buckingham's glasshouse at Vauxhall, which, in 1663, is known to have been working on mirror plate. It is an interesting fact that by 1675 the Glass Sellers Company had twenty members who were grinders of mirror plate.

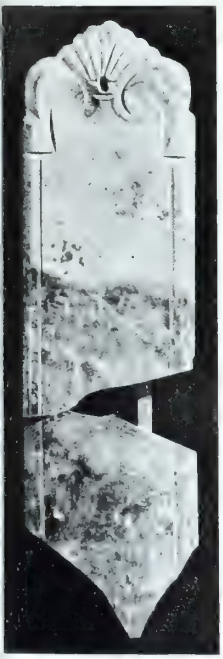
We now come to perhaps the most interesting, although fragmentary, pieces of this rich hoard, namely, the aleglasses and tumblers, of which we show a selection in Nos. xiv, xv and xvi. Eight examples of aleglasses were found, of which a restored but fairly complete specimen can be seen in No. xiv. Made of a smoky grey-green metal, with applied white trails as decoration, it stands to a height of 210 mm., and has a folded foot. The glass is made in two pieces, and the foot is pricked up to receive, as it were in a claw-like grasp, the domed base of the bowl. The vertical white trailing travels through the centre of the domed base of the bowl. This type of decoration has been observed on glassware of presumed Continental origin. On the other hand, many fragments of these

lasses have been found in City excaations, generally, and within the last ew months in the City Ditch at Cripplegate Buildings, in a deposit of the early eventeenth Century. The nature of the etal, the shape of the domed base and he general proportions, which are very imilar to some of the certainly English reen glasses mentioned below, strongly uggest English manufacture.

The green bases in question, too ragmentary to illustrate, were of one-piece construction, with high domes. They totalled seventeen in number, and ave complete parallels from the North Staffordshire glasshouses, working *c.* 580–1610 (*Trans. N. Staffs. Field Club*, 933–4, Plates 8 and 9), from Sidney Wood n Sussex, working from 1550 to 1620 (S. E. Winbolt, *Wealden Glass*, Plate 39) and from the Colliers Wood glasshouse at Woodchester, operating from 1600 to 1615 (*cf.* Powell, *Glass-making in England*, Fig. 20).

No. XII.—GREEN GLASS BOTTLES : THE ONE ON THE RIGHT IS OF SIXTEENTH-CENTURY DATE

The tumblers, numbering sixty, in both clear and green metals, were of such variety and complexity that their full description here is impossible. They help to fill a wide gap in the story of English glass, and it is fortunate that it has been possible to reconstruct some examples with a moderate degree of accuracy. The two shown in No. xv are made of distinct shades of metal. That on the left is composed of a thin beige-white metal, with fine bubbles. It stands about 92 mm. high, has an everted lip and milled foot ring, and is decorated with a closely wound trail. Before the application of the foot ring and pushing up of the dome, the tumbler was further decorated by impressed vertical lines, extending to three-quarters of the height, which have the effect of breaking the continuity of the trail. The other tumbler in No. xv, 105 mm. high, has fluted or bevelled sides, a plain foot ring and widely everted lip. It is made of a greyish-green metal, which although fairly thick is extremely fragile. Thirteen examples of this latter type were found, and it is the commonest of the clear-glass tumblers in the hoard.



No. XIII. MIRRORED FINGERPLATE FOR A DOOR

In No. xvi we illustrate another restored tumbler, together with a similar and almost complete example from Guildhall Museum general collection. The characteristic of these glasses is the trailed thread winding round two-thirds of the body, combined with vertical parallel indentations which produce a marked corrugated surface at the base. Both these glasses are made of a beige-white cloudy metal, and the complete glass stands 105 mm. high. The glass from the hoard carries, in addition, plain studs or prunts. We can parallel both these glasses by fragments from recent excavations at Windsor Court, where they occur in cesspits which were filled with rubble from the Great Fire, and, in addition, from a deposit in the City Ditch at Cripplegate Buildings, which was laid down between 1620 and 1640. The decoration compares closely with that on the wineglass dated 1586, by Verzelini, already mentioned. The metal, the frequency of excavated fragments, and the Verzelini tradition, all point to an English origin for these glasses, of which six were found in the hoard.

We can but briefly indicate the remaining varieties of tumbler, the most important of which are large beakers in a greyish-white metal, with milled foot ring, whose chief feature is a lumpy surface of moulded squares, to which are added, in some cases, raspberry prunts with a coloured centre, to imitate a jewel. This workmanship was, it seems, a development of the fine thread technique. Instead of a thin application, the trail was laid on in width and the succeeding tool application flattened the trails, at regular points, so that they merged with the body, thus producing the moulded square design. The effect of the design was to produce a sturdy glass, holding perhaps a pint of liquid, with an excellent grip. The jewel applications cannot have been general, as very few of the coloured prunts were found. Fragments of ten of these glasses were noted and the type has been found in City excavations.

No. XIV. ALEGLASS DECORATED WITH APPLIED WHITE TRAIL

The above tumblers for size and to some extent shape may be associated with the true trailed *pass-*

No. XV.—TUMBLERS FROM THE HOARD : ONE WITH A CLOSELY WOUND TRAIL

No. XVI.—TUMBLERS WITH TRAILED THREAD DECORATIONS. ONE HAS PRUNTS

glas, of which two were found with this hoard. These, of thinnish beige-white metal, were of cylindrical form, approximately 84 mm. in width and about 210 mm. high. The body was encircled by a widely spaced trail indented to match the trailed foot ring. The sides were almost vertical, with an everted lip.

Apart from the plain and trailed tumblers there were a few fragments, which appear to be connected with the aleglass shown in No. xiv, inasmuch that they are decorated by white spiral trailing, applied in two cases, enamelled in the other. In beige-white metal, they have an indented foot ring and domed base. They terminate in a widely everted lip. The trails start from the pontil area in the base and rise at an angle of 45 degrees to the top. Perhaps these were finished off by swirling towards the lips, as there is a number of lip fragments having much more closely woven trails. A natural development of the plain trail, these glasses were pleasing to the eye, but by reason of their fragility were probably suitable for only occasional household use.

In green metal, only three different sorts of tumblers occurred, namely, plain, nipped diamondwise and wrythen. The two former occurred both with and without a foot ring, the latter with a double-blown low pedestal foot. In metal, always bubbly and sometimes pitted, they vary from blue to yellow-green. One plain example has a height of about 100 mm., a low domed base and a capacity of about a third of a pint. Another with diamond moulding had a waisted body, a poorly constructed foot ring and honeycomb mouldings below the base. One solitary example was encircled by a snake trail, after the fashion of the *pass-glas*, and a height of about 165 mm. Most of these green tumblers can be paralleled with examples from the Wealden and Gloucestershire glasshouses Powell, *op. cit.*, Fig. 22; CONNOISSEUR, August 1935, page 92; Winbolt, 'Wealden Glass,' *Trans. Soc. Glass Technology*, Vol. 16, Fig. 9), and since they were greatly exceeded in numbers by the white glasses, they represent, presumably, part of the early-seventeenth-century stock. Exactly comparable examples have recently been found in excavations of the City Ditch in deposits dating 1610–40.

We can find few comparisons with this large range of tumblers. Radcmacher shows an undoubted ancestor of the fluted type (see No. xv, right), in his work on Plate 28, which he attributes to the Fifteenth Century. The Wealden and Gloucestershire glasshouses were certainly producing close parallels in green metal towards the close of the Sixteenth Century. The general type is well shown in the picture *Jacob and Laban*, by Terbruggen, 1581–1629. A date-range of 1620–50 seems a reasonable one.

For the benefit of the student, we instance one or two other items. Among the wineglasses there was one with a thistle bowl and possibly a baluster stem in a thin grey-green metal, another with a conical bowl and perhaps a lion-mask stem in dark smoky brown metal with a mouth too narrow for a Continental example, and fragments of yet another bowl, six- or eight-sided with, probably, a fantastic stem. The lion-mask stems in their considerable variety merit a special study, but their steady degeneration can be observed from the well-moulded examples in No. iv to a very heavy crude opaque stem which, although soda glass in common with the rest of the collection, has a thickness and weight of metal which might well pass for glass of lead. Lastly we must mention fragments of two true *Römers* and a group of wide-mouthed bowls, one in white metal, fifteen in green, with flat, folded bases and everted rims. These vessels are something of a mystery, for we have been able to trace no complete example and only the tops and the bases were recovered. The diameter of the everted lips varied from 130 to 140 mm., the low pedestal bases from 90 to 100 mm. They may well have been finger bowls, for their height must have been in the region of 100 to 130 mm.

Such is the highly condensed record of this varied and scintillating stock. We have made a careful attempt to trace a glass-seller in this part of Gracechurch Street in the Restoration period, and we wish to note a coincidence in this connexion. John Stracey was one of the original members of the Glass Sellers' Company, on its incorporation in 1664, and was later Master in 1679 (Guildhall Library MSS. 5538/1, Folio 6). In the directory of 1677 we find a Mr. Stracey is living in Gracechurch Street. There may well be no connexion between the two, but the name is not common, and no other residents in Gracechurch Street in 1677 have their names duplicated in the Company rolls.

The illustrations are by permission of the Library Committee of the Corporation of London.

ROBERT ADAM'S FINEST ACHIEVEMENT : THE ANTE-ROOM, SYON HOUSE MIDDLESEX (*CIRCA* 1762) : FROM *THE ENGLISH INTERIOR, 1500 TO 1900* BY RALPH DUTTON : B. T. BATSFORD LTD : SEE REVIEW, PAGE 59

STAMP CENTENARIES OF 1949

By DOUGLAS ARMSTRONG

THREE Continental countries, France, Belgium and the erstwhile Kingdom of Bavaria, celebrate this year the centenary of their postage stamps. Nine years had passed since Rowland Hill's introduction of the convenience of the adhesive postage label into Great Britain, yet in the interim European nations had been slow to adopt this practical aid to postal communication. Only the Swiss Cantons of Basle, Geneva and Zurich had followed suit, so far. But postal reform had been one of the first matters to engage the attention of the Provisional Government set up in Paris, following the downfall of Louis Philippe, in the fateful year of 'forty-eight. On August 24th a decree was enacted which established, in lieu of the former heavy zonal tariff, a uniform postal fee of 20 centimes per quarter-ounce letter throughout France, Corsica and Algeria; and one of a franc for those of heavier weight up to 100 grammes, with effect from January 1st, 1849. Postage was to be prepaid for the first time by means of gummed stamps, and these were to be provided in denominations 20 centimes, 40 centimes and 1 franc respectively.

FIRST 1 FRANC STAMP OF FRANCE, ENG. BY J. J. BARRE

For the supply of postage stamps the French Government applied, in the first instance, to the London firm of Perkins, Bacon & Petch, who were then printing stamps on behalf of the British Post Office. They being unable to undertake the contract in the time specified, M. J. J. Barre, chief engraver to the Paris Mint, was next approached. While undertaking to engrave the master-die, however, he recommended that the actual printing of the stamps should be entrusted to a certain M. Hulot, who had lately furnished a number of bank-notes, produced by a galvanoplastic method, to the Bank of France. This was accordingly done, and it is noteworthy that it was the first occasion on which postage stamps were printed by the direct-plate, or letterpress, process, as distinct from the recess engraving that had hitherto been considered an essential safeguard for all such issues previously produced throughout the world.

The device chosen for representation upon the national stamps of La Belle France was, appropriately enough, the head of Liberty, emblematic of the new Republic. From the fact that the artist has bedecked the head of the goddess with ears of wheat and a cluster of grapes, symbolizing fertility, it is commonly referred to by philatelists as the *Ceres* type.

A remarkable feature of the plates employed for printing these stamps, consisting of three hundred replicas of the original design, was that a certain number of *clichés* were inserted upside-down; thus producing the variety of inversion called, in philatelic nomenclature, *tête-bêche*, i.e. head to foot. No satisfactory explanation has yet been advanced as the reason for this anomaly. One school of thought has it that the arrangement constituted some form of control, though it is hard to imagine what. The other maintains that it was purely accidental, but if that was so, why was it not rectified? Be that as it may, these *têtes-bêche* varieties of the early French stamps are of no little rarity, ranging in catalogue value from £45 for the commonest (20 centimes, black, in used condition) to £3,500 for the scarcest (1 franc, orange, in mint state). Even at these prices they are much sought after by philatelic connoisseurs.

FIRST BELGIAN STAMPS *EN PAIR*. (EX-FERRARI COLLN.)

A VALUABLE 'COLLECTOR'S PIECE' OF THE FIRST FRENCH 20c. STAMP (1849), INCLUDING THE RARE VARIETY TETE-BECHE

Stamps of 20 centimes, printed in black, and of 1 franc in vermilion, were duly put on sale to the public as from January 1st, 1849, although the 40-centimes values failed to materialize until February of the year following, 1850. Between then and 1852, when they were replaced by a new issue bearing the head of Louis Napoleon, alterations in the French rates of postage led to the creation of supplementary denominations of stamps of the same design, viz. 10 centimes, 15 centimes, and 25 centimes, thus bringing the full series up to six.

In common with the first issues of many countries, the values of these stamps have risen spectacularly on the collector's market during the past few years, more especially in France itself, where the demand for fine copies and collector's pieces is of the keenest. Parisian prices, on the whole, are well in advance of those ruling on the London stamp mart.

In celebration of the French stamp centenary a national philatelic exhibition took place in Paris, this June, and a special issue of centennial stamps was made in honour of the occasion.

1ST BELGIAN POST-STAMP LEOPOLD 1ST

Seven months later, on July 1st, 1849, adhesive stamps were put in circulation by the Belgian Post Office for the first time. From the outset, Leopold I had evinced close interest in the Postal Reform movement of 1837–40, and an interview between the King of the Belgians and the great postal reformer is recorded in the *Life of Rowland Hill*. As early as 1841 a high official of the Belgian Ministry of Posts had been dispatched to England to report upon the working of the new system of postal prepayment. Not until April 22nd, 1849, however, did the Belgian Postal Reform Bill finally receive the Royal Assent, and it was August 7th of that same year before a contract was concluded with the Brothers Weiner to set up a printing establishment in Brussels, where the national postage stamps might be fabricated.

A portrait of King Leopold I, after the likeness (head and shoulders) by Charles Baugniet, was selected as the subject of their design. For many years it was believed that the engraving of the actual dies for the first stamps of Belgium was the work of Jacques Weiner, himself an engraver of distinction; in fact an appreciation of 'The Brothers Weiner, Medallists,' by F. Alvin, published in the *Magazine of Art* as late as the year 1893, contained this passage:

> 'While carrying on the practice of a medallist, Jacques Weiner had been employed in other branches of the incisor's art. He engraved the first postage stamps issued to Belgium, and organized the works for their printing and manufacture.'

This categorical statement was generally accepted by philatelists until some 'essays' for the first 10- and 20-centime stamps of Belgium came to light, signed with the initials of an English engraver named Robinson. It is understandable that Jacques Weiner, who visited

FIRST GERMAN POSTAGE STAMP

(*Continued on page 64*)

AN ANOMALY *of* MODERN HALL-MARKING

By COMMANDER G. E. P. HOW

IN the year [illegible] an Act was passed imposing [illegible] of sixpence an ounce on wrought silver.* This Act, which was difficult to enforce and the cause of many abuses, was repealed in 1758. In 1784, when a duty of sixpence an ounce was reimposed on silver, the duty mark of the king's head was instituted, but during the first period (1719–58) no special mark was introduced to indicate that duty had been paid. The direct consequence of this Act was that makers, in order to avoid paying this duty, frequently fashioned wares out of previously hall-marked plate, as a general rule obliterating or over-punching with their own mark the old date-letter and the old maker's mark, but leaving the old leopard's head crowned and lion passant, or leopard's head erased and Britannia, as an indication of the fineness of the metal. In some cases they transposed the marks from an earlier piece, purely with intent to avoid duty and not, as in the case of this particular practice in more recent times, with intent to deceive as to antiquity. Owing to the prevalence of this latter practice towards the end of the last century, although the expert can usually tell, it is not always easy for the amateur to distinguish whether this fraud is an original transposition, committed with intent to evade duty, or whether it is a modern misdemeanour, perpetrated with intent to deceive as to antiquity.

No. I.—A TWO-HANDLED CUP AND COVER OF ABOUT 1730

The authorities at Goldsmiths' Hall do not attempt to discriminate in this matter, and, though antique plate bearing no mark at all or struck with the maker's mark only is constantly passing through the market, any object in either of the above-mentioned groups, whether of genuine antiquity or not, is seized by the Hall, the old marks obliterated, and the piece re-assayed and marked with modern marks, provided the fineness of the metal comes up to standard. Thus, a genuine and very fine example of silver work of the late George I or George II periods, made very possibly by some exceedingly fine craftsman of the period, may to-day be found bearing modern hall-marks, and possibly even the mark of a modern maker, a practice which I suggest is comparable to a modern artist putting his signature upon a painting by an old master!!

The Antique Plate Committee at Goldsmiths' Hall adjudicates upon the authenticity or otherwise of plate purporting to be antique, which is unmarked or bears maker's mark only, and, therefore, presumably could adjudicate upon the antiquity or not of the two groups here under discussion. If the present practice is to continue, I suggest that some form of marking indicating approximate date of manufacture should be introduced to disclose when a piece, in the opinion of the Plate Committee a genuine antique, has been re-assayed or re-hall-marked on technical grounds, thus obviating the present practice of falsifying a 'document' by indicating that the piece is of modern manufacture and has been fashioned by a modern craftsman.

Illustration No. i shows an exceedingly fine two-handled cup and cover, which, both on form and on the beautifully engraved coat of arms, can be dated about 1730. One of a pair brought to me amongst family silver, mostly of about the same period, these two cups, in my opinion, bore contemporarily transposed marks, and, with the owner's permission, I submitted them to Goldsmiths' Hall. Goldsmiths' Hall corroborated my opinion that the marks were transpositions, re-assayed the cups (the photograph shows where silver has been removed in several places for purposes of assay), obliterated the old offending hall-marks and marked the cups with modern hall-marks. As I had submitted the cups, Goldsmiths' Hall struck upon them my maker's mark (*G. H* in script), which would indicate to future generations that I was the maker!! Presumably in years to come I shall be credited with having fashioned fantastically fine reproductions of early-eighteenth-century cups, and, what is more, embellished them with a perfect copy of an early-eighteenth-century armorial in early-eighteenth-century scroll-mantling!!—I certainly would not have struck my own mark on the work of an early master in this way, but presume it would be illegal for me now to remove it, as it has been officially placed there by the authorities at Goldsmiths' Hall.

Illustration No. ii shows an exceedingly fine small teapot of the George I period, the bottom of which bears a lion passant and a leopard's head crowned of the Charles II period, associated with the maker's mark of Thomas Tearle, *circa* 1725, the original maker's mark of the Charles II period and the early date-letter having been obliterated, presumably by Thomas Tearle. In its present state this piece is legally unsaleable and, if I were officially to submit it to Goldsmiths' Hall, all these old marks would no doubt be obliterated, and modern marks put on it, associated with my mark as a maker, indicating to future generations that I had made a most remarkable reproduction of a George I teapot!! The offending marks are the leopard's head crowned and the lion passant; were it not for these the piece could be sold in the open market without question as a George I teapot, *circa* 1725, by Thomas Tearle.

Had this little teapot been properly marked at the time of manufacture it would to-day be worth upwards of five hundred pounds. In its present condition it is legally unsaleable. If re-assayed, and marked with my mark as maker and modern London hall-marks, as an exceedingly fine modern reproduction it would probably be worth about thirty to forty pounds. If, as I suggest, some new form of marking indicative of genuine antiquity were introduced by Goldsmiths' Hall, and the original maker's mark left in situ, or even all the marks as they now exist left in situ, it should surely have an enhanced value above that of a modern reproduction, and be of considerable interest to the collector of fine antique plate.

No. Ia.—MARKS ON THE ABOVE CUP *G.H.* ADDED BY GOLDSMITHS' HALL

Personally, I think it high time the law was amended and some new and less misleading practice introduced by the authorities. If, for any reason, doubt could be cast on the genuine antiquity of either of the two pieces I have elected to illustrate in this article, that would be a matter for the Antique Plate Committee at Goldsmiths'

* Act. VI, Geo. I, c. 11.

Hall to decide; but there are countless others with which they could be replaced, the antiquity of which can be proven beyond doubt by family records.

As things stand at present, I can imagine an article in THE CONNOISSEUR of the year 2049 discussing the work of 'this great craftsman, whose mark *G.H* in script is found on plate of 1949, so superbly fashioned as to defy detection from that of the great artist craftsmen of the Eighteenth Century, and whose engraving in the eighteenth-century style cannot be distinguished, even by the expert, from an eighteenth-century original.' Actually, my mark as maker appears on quite a lot of plate of modern manufacture, which has been made either to my design or to my order, but I myself have never fashioned one piece of silverware, and I think the law might well be amended in this respect. Though no doubt it would be reasonable for me to have inscribed on such work *George How me fiere fecit*, I feel that the maker's mark it bears should be that of the craftsman who has actually fashioned the piece.

One other point which I feel is worth consideration concerns the standard of antique plate. If assayed under modern conditions, I feel confident that a great deal of provincially marked plate, particularly of the Sixteenth and Seventeenth Centuries, and not a little fully hall-marked London plate of this period, and even later, would be found to be below standard. To conform with the law, all plate below standard should be broken up. Surely an amendment could be made to exempt genuine antique plate, even when it is below standard, from the drastic treatment ordained by a law designed solely to defend the public from the purchase of new wares made of inferior metal, and formulated when the antiquity of an object was considered of no importance or interest.

No. II.—SMALL TEAPOT OF GEORGE I PERIOD WITH THE MARKS SHOWN BELOW

I think that the authorities are at present conforming to the Gold and Silver Wares Act, 1844 (7 and 8 Vict. c. 22), in which it is laid down that if any ware which has been duly assayed and marked shall be altered 'either by any addition made thereto or otherwise, so that the character or denomination of such ware, or the use or purpose for which the same was originally made or designed, shall be changed . . . every ware so altered . . . shall be again brought to the assay office of some one of the several companies of goldsmiths or guardians aforesaid, and shall be assayed and marked as a new ware . . .' irrespective of whether the alteration was made prior to this Act or not.

The only previous Act I have been able to find prohibiting the alteration of old plate, or stating that any plate so altered must be re-hall-marked, is that mentioned by Jackson in *English Goldsmiths and Their Marks*, pages 21–22, of 1797–8 (38 Geo. II. c. 60),* which refers to gold plate only, and I suspect that when Mr. Thomas Tearle fashioned a teapot out of previously assayed and hall-marked metal, obliterating the old date-letter and the old maker's mark, he was not committing any offence and the practice would not have been objected to by the authorities at Goldsmiths' Hall, provided there was no addition of previously unassayed metal. Had he been wittingly committing an offence it is improbable that he would have put his own registered mark upon such altered ware. The practice was so prevalent, and carried out by so many makers after the Act of 1719, that I find it impossible to believe that it was either illegal or done without full knowledge of the authorities. I question, therefore, whether it is legally within the power of Goldsmiths' Hall under the above-mentioned Acts to seize, destroy or re-hall-mark, against the wishes of the owner, silver plate thus fashioned *prior to the Act of 1844*, and I suggest that in the case of plate so fashioned which is brought to their notice, onus of proof that such plate was manufactured *after the date of the Act* in all probability rests with them, and that, if such proof is not forthcoming, the plate is legally saleable in its present condition. I am, however, not an authority on the law and practice of hall-marking, and am consequently open to correction.

Very tentatively, in the interests of collectors and owners, I would suggest that, if new laws are formulated, all unmarked, improperly marked or refashioned silver plate made or refashioned prior to the Act of 1844 be exempt from the hall-marking laws, but that, prior to sale, all such plate must be submitted to Goldsmiths' Hall and be marked with an unobtrusive, specially designed exemption punch which would guarantee its authenticity as an antique, without, however, guaranteeing the fineness of the metal. This, I submit, would enhance its value to the collector of antiques, who, I suggest, is not particularly interested in the fineness of the metal, provided he is not buying a modern reproduction or a modern fake. It might be argued that the placing of such a mark on an unmarked mediaeval chalice, for example, would constitute a defacement and an act of vandalism, but I have never noticed that the small Continental control marks struck on antique silver in the early part of the Nineteenth Century are detrimental to value, and I think the gain to the collector of such a guarantee of antiquity would more than outweigh the loss involved through defacement of any object by the placing on it of such a mark.

If not considered too obtrusive, I would suggest as a suitable form of marking the letters 'A.P.C.' (Antique Plate Committee) associated with the annual letter for the year and the serial number of the piece examined, so that records of it could be kept at Goldsmiths' Hall—this mark guaranteeing that the piece was made prior to 1844, but not guaranteeing the fineness of the metal or even the country of origin. Details such as these, and decision as to the date prior to which antique plate should be exempt from the hall-marking laws, are matters for the authorities to decide, should alterations to the existing laws come under consideration. The points under discussion in this article affect the owner of genuine but improperly hall-marked plate rather than the collector, unless it so happens that the latter has purchased such a piece privately or from an innocent country dealer. A far greater danger to the collector lies in the perfectly legal practice of restoration to original condition; though legal, such restoration may be of a very temporary nature and may disclose itself soon after purchase. The question of restorations of antique plate is most involved and could well be made the subject of a series of articles.

No. IIA.—MARKS ON THE ABOVE TEAPOT

* The earliest provision which I have been able to find prohibiting the transposing of marks from one piece of plate to another is in Section 8 of the Act of 1738 (J. Paul de Castro, *Law and Practice of Hall-marking Gold and Silver Wares*, second edition, p. 17), but I think this particular offence was automatically covered by the earlier Statutes, which provided that all wares of gold and silver must be assayed and hall-marked prior to sale. Transposition of marks to metal which had not been assayed would presumably have constituted an offence at all times, but I do not think that until the Act of 1844 it was legally necessary to re-assay and re-hall-mark silver plate which had been refashioned from earlier marked plate, and on which the old fineness marks were still visible.

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

ST. LUKE : FROM THE *GOSPELS* OF THE COUNTESS JUDITH : EAST ANGLIA WORK OF THE ELEVENTH CENTURY : IN THE PIERPONT MORGAN LIBRARY

THE PIERPONT MORGAN LIBRARY'S QUARTER-CENTURY

THERE are so many treasures among the two hundred and fifty-six items in the recent special exhibition at the Pierpont Morgan Library, reviewing the first quarter-century of its existence, that it is impossible to do more than suggest their extent. Among them two works from the library of the late Earl of Leicester at Holkham Hall are of particular interest, the eleventh-century *Gospels* of the Countess Judith, with illuminations allied to the Winchester School. Also from the same source is the *Berthold Missal*, as well as a companion manuscript of the Thirteenth Century, both from the Benedictine monastery of Weingarten in Bavaria, where the Countess Judith, its patroness, was buried. The Countess Judith, who was born in Flanders, was in England from 1052 to 1065 as the wife of Tostig, Earl of Northumbria, brother of Harold. These *Gospels*, which are in their original jewelled bindings, were taken by her to the Continent where she became the Duchess of Bavaria and the patroness of Weingarten. Coming into existence about a century after the earliest expressions of the Winchester style, seen in the Charter, dated 966, given by King Edgar to the New Minster, Winchester, the *Gospels* of the Countess Judith, which were executed in East Anglia, show the spread of the style from its centre of origin. Works from Canterbury and Bury St. Edmunds, as well as others which cannot be precisely assigned, likewise have Winchester characteristics. It is interesting to compare the work of the miniaturist who has portrayed the animated figure of St. Luke, on the page illustrated here, with the portraits of the Evangelists in the famous *Grimbald Gospels* of the British Museum, which have much in common with it in design and style. The qualities which distinguish the Winchester manner, the singular animation, the movement of the draperies, the strong linear emphasis, the suggestion of vigorous movement, are fully embodied here. This suggestion of unusual vitality extends even to the ornamental borders, which show the Winchester trailing acanthus pattern, crossing and recrossing the border outline with all the vigour of a living plant, although drastically conventionalized. While there are French and Celtic echoes in the work of the Winchester miniaturists, there is so much that is original and native in the development of the style in the Tenth and Eleventh Centuries that these manuscripts stand out among the most interesting productions of early English art, having in them the same quality of energy and grace found in English mediaeval sculpture which followed in their wake soon after.

Among other outstanding items is an eighth-century leaf from Bede's *Historia Ecclesiastica*, from a volume written not long after Bede's death. There is a sixth-century Syriac *Gospels* in large Estrangela script, and a Latin *Gospels* executed at Reims under Archbishop Hincmar, 842–82, whose pages portraying the four Evangelists show the lingering influence of Classical sculpture. In comparison, the Anhalt *Gospels*, written in a Franco-Saxon scriptorium but having portraits of the Evangelists which were done in England in the late Tenth Century, show the development of a style born of calligraphy, no longer imitative of sculpture, but one which was itself to influence sculpture in turn.

The *Life and Miracles of St. Edmund*, executed at Bury St. Edmunds in the Twelfth Century, is the earliest illustrated biography of an English saint and has thirty-two miniatures. The page showing the burial of the saint, the body borne on a litter attended by the wolf, show a command of design that is far removed from the primitive while expressed with primitive simplicity.

In a selection of later manuscripts was a *Troilus and Criseyde* of Chaucer, apparently executed for Henry V when he was Prince of Wales, 1399–1413; the *Chronicles* of Froissart, executed in the Fifteenth Century in France for Pierre de Fontenay, Seigneur de Rancé, whose arms it bears; also in this section was to be noted an early hunting-book, the *Livre de Roy Modus*, with miniatures from northern France under Flemish influence.

Among the early printed books selected for the exhibition were five books by William Caxton, which have joined the sixty-three Caxton items already in the Morgan Collection before 1924. Here is the *Churl and the Bird* of Lydgate, printed in 1477, which is the only copy recorded and, although usually listed as the second edition, is probably the true first edition. Robert of Shrewsbury's *Life of St. Winifred* was printed by Caxton about 1485, and this is the only perfect copy recorded, although two other copies are known. *The Governal of Health*, *c.* 1489, is known in only one other copy, that in the Bodleian Library at Oxford.

Among books printed in Italy is a second edition of Dante's *Divine Comedy* of 1472 from Georgius and Paulus de Butzbach of Mantua, which now makes complete the Library's possession of all three editions of 1472. There is the only copy in America of the first edition of the *Little Flowers* of St. Francis of Assisi, 1476, while among French books is a *Lancelot du Lac* printed in Paris by Antoine Vérard probably about 1503, although it is dated 1494.

The autograph manuscripts, letters and documents contained some particularly interesting items relating to English authors of the Seventeenth and Eighteenth Centuries, such as Locke's holograph

TWO OF A SET OF FOUR HEPPLEWHITE ARMCHAIRS, *C.* 1780 : EX. MALCOLM FRANKLIN

manuscript of Books I and II of his *Essay Concerning Human Understanding*, dated 1685, and the only known manuscript of Sterne's *Sentimental Journey*, the entire work, partly in the hand of the author. There are the first twelve pages of the original manuscript of Jane Austen's *The Watsons*, one of her three unfinished novels; also the original manuscript of Dickens's *Our Mutual Friend*, from which the novel was set up in print, dated September 2nd, 1865.

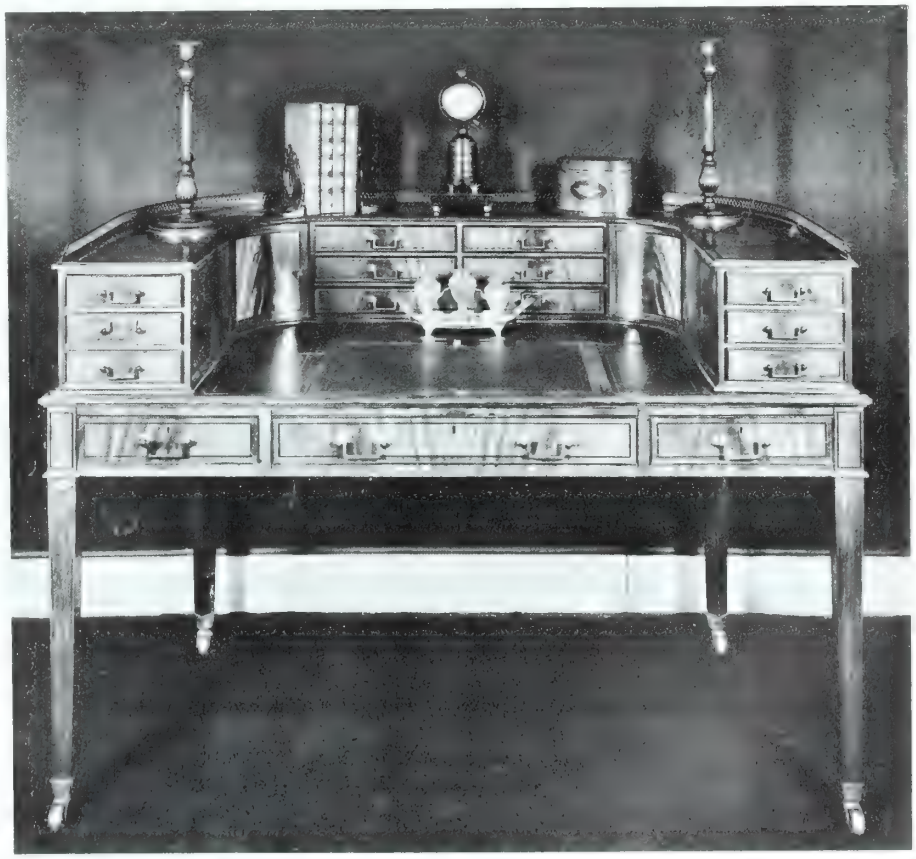
Of special note is a very early vellum document relating to English history, a grant of the year 1130 of the period of Henry I, and bearing his mark beside his name, which is believed to be the oldest known document signed by an English king.

The exhibition has been held in honour of Belle da Costa Greene, director of the Library from the time of its incorporation in 1924 until her retirement in December 1948. The acquisitions made during this twenty-five-year period have added greatly to the prestige of a collection begun before the turn of the century by J. Pierpont Morgan. It was established as a memorial to him by his son, the late J. P. Morgan, in 1924.

THE CHICAGO ANTIQUES FAIR

A NOTABLY successful showing of antiques took place at the Chicago Antiques Fair, which was held April 19th–22nd in the Hotel Sheraton under the direction of Dorothy Hazen and sponsored by the North Shore Junior Board of the Northwestern University Settlement. The event proved to be an instructive one because of the consistently high quality of the furniture, porcelain, silver and other decorative objects shown by thirty or more dealers, most of whom are established in the Chicago area. Among English antiques was the showing of fine eighteenth-century furniture and porcelains, by A. Starr Best, Malcolm Franklin, W. Russell Button, Watson & Boaler, and of English silver by Walter H. Willson Ltd. The final date of 1830 was maintained as to period of origin for most pieces, although this could not apply to American glass, much of which was later. Every effort was made to exclude the too prevalent type of late-nineteenth-century material which has made many antique shows here in recent years chiefly a display of mere curiosities. Standards are lowered, and an opportunity lost to contribute toward an appreciation of the attainments in art and craftsmanship of the past. The enduring beauty of fine eighteenth-century furniture is self-evident to most of us, but the public has to be convinced of this again and again. In this connexion, Mr. Meyric Rogers, of the Art Institute of Chicago, who wrote a foreword to the catalogue of the Fair, said very pertinently: 'It's a fact that many things made a decade or two ago are more out of date and less pleasing to us than many things made a century or so ago.' The showing of fine antiques in this public exhibition was approached in the spirit of an educational endeavour from which dealer and public alike eventually benefit.

In Malcolm Franklin's collection, which is devoted entirely to English antiques, there was shown a set of four very fine Hepplewhite armchairs from Yorkshire, which, with their interlacing heart-shaped shield and three plumes in the back, their tapering, fluted legs, maintain the substantial and generous proportions of the Chippendale period but have the lighter effect demanded in furniture of about 1780. Mr. Franklin also exhibited a very interesting Swansea dessert service decorated with flowers, not in the conventional manner of floral motifs of the Eighteenth Century but in the spirit of the drawings of the great botanical draughtsmen in whose work England was so rich in the early Nineteenth Century, and among whom were Mrs. Bury, Clara Maria Pope and the artists who contributed to Dr.



A 'CARLTON HOUSE' DESK OF MAHOGANY, MADE *CIRCA* 1810 : EXHIBITED BY W. RUSSELL BUTTON

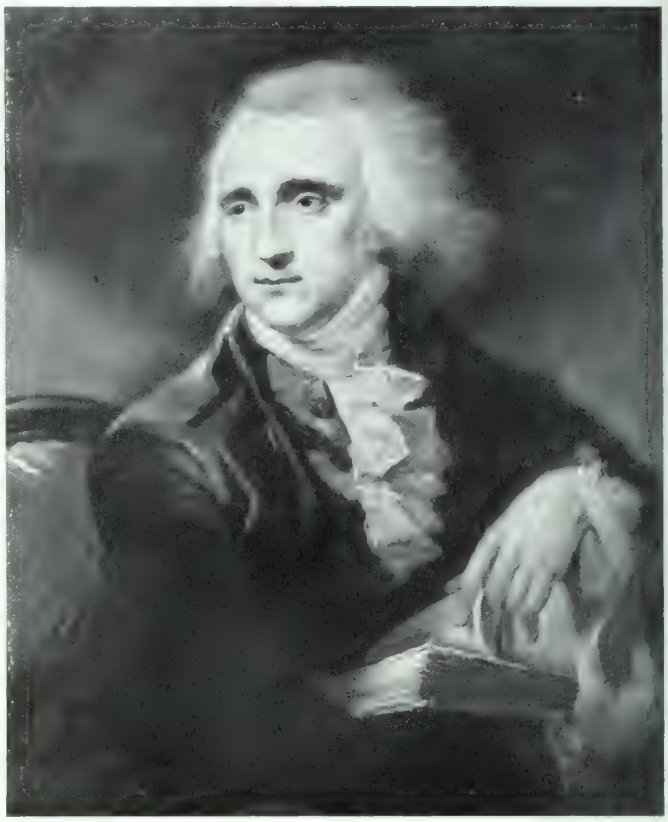
Thornton's *Temple of Flora*. Each plate was decorated with a different subject, the iris, convolvulus, kalmia and others, and each was drawn with an appreciation of the individual plant.

W. Russell Button exhibited the Carlton House desk illustrated here, a mahogany piece of about 1810 which has the light tone that is acquired by this wood under certain conditions that have brought about a degree of 'fading.' There is no record that the term 'Carlton House desk' is to be traced to the fact that its type was originally made for the Prince of Wales for the furnishings at Carlton House, and they seem to have been made too early to have had such an origin. They were very popular in the late Eighteenth and early Nineteenth Centuries. Macquoid illustrates examples made for the Earl of Derby and the Duke of Clarence, and says that the type is illustrated in Gillow's Cost Books in a design dated 1796, and it is included in the *Cabinet Makers' Price Book* of 1793. In illustrating a design for one, Sheraton's *Drawing Book* calls it a 'Lady's Drawing and Writing Table,' and explains the uses of the various sections for the keeping of colours and drawings, mentioning the 'brass rim around the top part which is to be constructed separately' that is always a characteristic feature.

Also in this dealer's collection was a pedestal tea-table with spindle gallery and 'bird cage' attachment. Its turned and carved pedestal, with larger, somewhat flattened, globular section at the bottom, follows a design which was particularly liked by the makers of similar tea-tables in Philadelphia.

A. Starr Best's Collector's Corner is known for its small objects such as French glass paper-weights from Baccarat and Clichy, Chinese scent-bottles and Battersea and Bilston enamels. Illustrated is a Battersea *étui* with its original fittings. These very charming small works also included a rare group of Bilston boxes in bird form which may once have been common but are extremely scarce to-day. While we generally think of the Battersea and 'Battersea type' enamels as typical of the Rococo, with asymmetrical reserves enclosing pastoral scenes after Watteau and floral motifs in the manner of Pillement, the production of these charming bibelots extended long after that French-inspired period, and these Bilston birds are assigned to date around 1800. The history of the York House productions, which determined the type and character of 'Battersea,' is still unclear, but it is apparent that the making of enamels in other centres, not only Bilston, but in South Staffordshire, at Birmingham, and at Wednesbury, continued to supply the demand for many small delightful objects well after 1800. In Pitt's *History of Staffordshire* (1817) is a statement regarding Wednesbury that fine enamel paintings were made there at the time. The *étui* illustrated, which is early Battersea, has a bird design which suggests some of the plates in the *Lady's Amusement* published by Robert Sayer about the middle of the century, which were compounded from the work of Pillement and others.

BATTERSEA ENAMEL *ÉTUI* WITH ORIGINAL FITTINGS : EX. A. STARR BEST



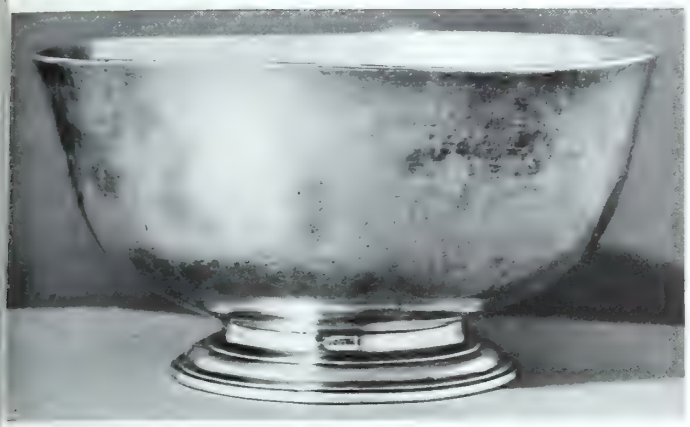
GEORGE RICHARDS MINOT, 1758-1802 : BY CHRISTIAN GULLAGER, 1759–1826 : LENT BY DR. GEORGE RICHARDS MINOT : WORCESTER ART MUSEUM

English silver shown by Walter H. Willson Ltd. included a pair of urns by Paul de Lamerie, 1750, in which the finely cast and chased ornament is contrasted with plain surfaces. A tankard by Thomas Holland, London, 1711, had the domed top and moulded midband, a Queen Anne type followed by Boston makers. A bleeding-bowl by Thomas Bolton of Dublin about 1697 represented a leading Irish goldsmith. William Fountain's octagonal, straight-sided sugar-basket of 1796 indicated the reaction to the prevailing urn shape of the period. It had no foot, but rested directly on the table, and was surmounted by a gracefully shaped bail handle.

THE REDISCOVERY OF CHRISTIAN GULLAGER

IT is more than a mystery why the portraits by Christian Gullager (1759–1826), who was working, apparently successfully, in New England in the late Eighteenth Century, have not had earlier recognition. The exhibition which was held during the summer at the Worcester Art Museum, which has long owned Gullager's Salisbury and Waldo family portraits, brought together the first comprehensive group of his work from public and private collections. Had he been as prolific as Stuart, the Peales, and Earl, he would doubtless not have remained in obscurity so long. It would seem that, unless the exhibition will serve to uncover many hidden examples of his work, he produced much fewer portraits than they, but most of them are of high quality.

Gullager was born in 1759 in Copenhagen and received some training in art before coming as a very young man to New England, arriving before the age of thirty. He was married at Newburyport in 1786 and painted some of his early portraits there. Three years later he had a studio in Hanover Street, Boston, where he painted the portrait here illustrated) of the jurist, George Richards Minot, 1758–1802, Secretary of the Convention that adopted the Constitution, Chief



SILVER BOWL BY PAUL REVERE, 1735–1818 : *CIRCA* 1760 : TIFFANY & CO. BELOW, MARKS ON BASE, A SMALL PELLET & REVERE IN A RECTANGLE

Justice of the Court of Common Pleas in 1799, and Judge of the Municipal Court of Boston on its establishment in 1800 until his death two years later. Minot was one of the founders of the Massachusetts Historical Society, which is the owner of a very interesting, if unflattering, portrait of Washington by Gullager which was also in the Worcester exhibition. The artist followed Washington to Portsmouth in order to secure a portrait, having first stood in a concealed position in King's Chapel while Washington attended service there when in Boston in order to make a sketch of him.

This same somewhat unsatisfactory mode of procedure in portrait-taking seems to have been followed by the artist in one other instance, in his very interesting portrait of Shippie Townsend of Boston, Deacon of the Universalist Church. Townsend was opposed to having his portrait painted, but as his children wished to have one, they persuaded the artist to execute it while observing their father when he was in the pulpit, which Gullager did from a window looking into the church.

The portrait of Washington is one to which the latter refers in his diary under date of November 3rd, 1789, 'Sat 2 hours in the forenoon for Mr. —— Painter of Boston,' having evidently forgotten the artist's name. The portrait is interesting although flat in effect, and the face gives the impression of being slightly out of focus. It is possible that the short time allowed for the work, and the fact that the painter was overawed by his distinguished subject, whose distant bearing upset even the experienced Stuart at his first sitting, may have rendered him unable to paint with the realization of form and character that distinguishes his other work. The portrait of Colonel John May, from the American Antiquarian Society, which was painted in the same year, shows the commander of the first Regiment of Boston Militia in a first-rate portrayal.

Gullager's portraits of women are particularly fine, and, with their towering caps and head-dresses of the last decade of the Eighteenth Century, they are portrayed with a directness and crispness suggestive of the early work of Copley in his presentation of the wealthy matrons of Boston in the mid-century. The portraits of Mrs. Samuel Salisbury and Mrs. Nicholas Salisbury of the family of the founder of the Worcester Museum, Stephen Salisbury III, are extremely handsome, also the *Mrs. Daniel Waldo, Sr.*, and the *Mrs. Dorothea Lynde Dix*, a portrait of the grandmother of the reformer, who bore the same name.

Gullager worked as a scene painter and illustrator in Boston, which seems to indicate that portrait-painting was not sufficient as a means of livelihood, and besides working in other parts of New England he was for a time in New York and in Philadelphia. He died in the latter city in 1826. When Dunlap was preparing his *Arts of Design* in the 1830's he overlooked Gullager entirely, and more recently, when Isham wrote his history of American painting (1905) he also did not mention Gullager. The recent exhibition does much to restore Gullager to his rightful place in American art.

A BOWL BY PAUL REVERE

THE very plain little silver bowl by Paul Revere, which is in the collection of early American silver at Tiffany's, has come down for many generations in the same family, where its precise origin is unknown, but tradition states it was a presentation from the silversmith. The initials on the bottom, $_{R}{}^{B}{}_{S}$, are not identified in family records, but their presence calls attention to a tankard with these initials which is in the Thayer Collection of Revere silver in the Museum of Fine Arts, Boston. It has been noted by Mrs. Katharine Buhler that these initials agree with those of Richard Breck and his wife, whose names appear in the ledgers of Revere as his patrons, but it is impossible to base a conclusion on this coincidence. The mark, in the form of a pellet before *Revere*, the pellet being raised to the height of the horizontal stroke of the *R*, is one which Revere used in his earlier period. The name is in Roman letters in a rectangular punch with rounded ends. *P. Revere* on silver indicates the work of his father, a Huguenot who anglicized his name, Apollois Rivoire, to Paul Revere when he established himself as a goldsmith in Boston in 1725.

In spite of their French origin, the silver of the Revere family may be said to be entirely in the Boston tradition, since the elder Paul, although born in the island of Guernsey, came to America as a child and was apprenticed to the distinguished Boston silversmith, John Coney. He did not serve his full time, but at the age of twenty-one returned to his native home for two years, and coming back to Boston in 1725 set up in business. His son, who was born in 1735, learned his

ADAM CARVED MAHOGANY BENCH FROM CROOME COURT : NOW IN THE POSSESSION OF ARTHUR S. VERNAY

trade from the father, [illegible] in a letter which the former wrote to a cousin in France: 'My father was a Goldsmith . . . I learned the trade of him & have carried on the business ever since; until the year 1775 when the American Revolution began; from that time till May 1780 I have been in the Government service as Lieut.-Col. of an Artillery regiment.' No silversmithing is recorded in the ledgers between [illegible] August 1780.

Perfectly plain bowls such as the present one are not common in American silver, and the fine proportions of this make it an outstanding piece. Plain bowls seem to have occurred more frequently in Boston than in New York silver, as the New York bowls are generally the two-handled, small bowls with panelled sides such as those by Boelen and Kierstede in the early part of the century. Jacob Hurd, the well-known Boston maker, made plain bowls somewhat similar to this. The name of Revere is well known for the great Liberty or 'Rescinders' Bowl' which recently became the property of the Museum of Fine Arts in Boston. The 'Rescinders' Bowl,' however, is a punch bowl, while the present example is of small size, measuring only a slight fraction under six inches in diameter, and height three inches.

To be noted is the form of the engraving of the initials on the bottom of the bowl, with their feathery, or flower-like, ornament, an entirely unconventional treatment which is not usual on Revere pieces and contrasts with its otherwise restrained character.

PORTRAIT OF *MRS. REVERDY JOHNSON OF BALTIMORE* 1891-1873 BY THOMAS SULLY : SIGNED, AND DATED 1840 : AT PRINCETON UNIVERSITY

AN ADAM BENCH FROM CROOME COURT

ALTHOUGH much that is frivolous and over-elaborate in interior design is traced to Robert Adam, the influence of his work generally errs on this side where architectural detail is concerned. In furniture he is more restrained, and some of the masterpieces of English furniture in the last half of the Eighteenth Century came from him. Such a piece is seen here in the carved mahogany bench, from the possession of Arthur S. Vernay, which came from the collection of the Earl of Coventry at Croome Court, Worcestershire. It is illustrated in its original position as one of a pair in the Long Gallery at Croome Court in Arthur T. Bolton's *Architecture of Robert and James Adam*, Vol. I, pages 181 and 182, and has also been illustrated in other works on English furniture.

Just when Robert Adam began his work at Croome Court is not known, but it extended over a period of thirty-four years. Alterations to the house had begun about the middle of the century, and Robert Adam, who returned from Italy in 1758, was apparently soon after given an opportunity to share in the work, for a design for a ceiling, never executed, is dated 1760. His latest work there was in 1791. The bench is attributed to the last decade of his activity there.

The Salem wood-carver Samuel McIntire, whose work to some extent parallels that of Adam in England, since he not only was influenced by Adam but like him was an architect and builder, constructed benches very much like the present one, but simpler in form.

In spite of the hold Robert Adam exercised over a small but important group of patrons, he did not have things all his own way, for among those who manifested a singular lack of enthusiasm for his work was Horace Walpole, who never lacked for words to express his likes and dislikes, and when he wrote condescendingly of Adam's designs as 'sippets of embroidery,' this manner of referring to such interiors as those of Syon and Lansdowne House must have cut cruelly. Walpole finally succeeded in turning Mrs. Montague away from Adam, after he had done some work for her, and with these two eloquent pens unfavourable, any designer must have been challenged.

Actually there was no radical change in basic design of furniture that is to be traced to Adam and there is occasionally such a piece as this which marks the transition to Regency. In the curving ends of his bench is an adaptation of Classical form, and this is a step toward the type of sofa on which Madame Recamier in Paris received her friends not many years later. The quality of carving on the present piece shows the purity of the Classic ornament in its original freshness, something which the plaster he did not disdain to use for so many purposes generally lost in the usage of time.

SULLY'S PORTRAIT OF MRS. REVERDY JOHNSON

ALTHOUGH Sully's full-length portrait of *Mrs. Reverdy Johnson of Baltimore* passed as a bequest to Princeton University in 1940 and is described in Donald G. Egbert's *Princeton Portraits*, its permanent place in the collections of the Art Museum there has only recently been assured. Through the terms of the bequest, from a direct descendant of the subject, the portrait was to be sold for the benefit of a scholarship fund, and the sale being obligatory, a group of friends of the museum have joined to purchase it. The move has been a justifiable one, for it is not only one of the finest of Sully's full-length portraits of women, comparable to the much earlier portrait of *Miss Ridgely, of Maryland*, with her harp, in the National Gallery in Washington, but it goes far to refute the impression that Sully's best work is to be found only in his early period.

This portrait was painted in Baltimore in 1840, between June 22nd and September 8th, two years after Sully had been in England to paint his portrait of Queen Victoria. It is one of the few works for which Sully asked the price of one thousand dollars, a sum which he received only for the famous portrait just mentioned and two others. The lady here portrayed had a reigning place in Baltimore society and her husband a leading rôle in political life for many years, so the artist may have felt that such a commission deserved payment commensurate with the royal portrait which added so much lustre to his

CHINESE OCTAGONAL PEWTER CHAFING-DISH : THE FIGURES, ETC., ARE INLAID WITH BRASS : EIGHTEENTH CENTURY : IN THE BROOKLYN MUSEUM

reputation. The lady herself was Mary Mackall Bowie, born in Prince George's County, Maryland, in 1801, daughter of Thomas Contee and Mary Mackall Bowie and granddaughter of Governor Robert Bowie. In 1819 she married Reverdy Johnson, a young lawyer who was to become one of the leading statesmen and diplomats of his period. After being State Senator, 1821–8, he was a member of the United States Senate for 1845–9, and was Attorney-General under Zachary Taylor. He played an important part in the long-contested Dred Scott case, and was influential in securing an opinion against the former slave. His sympathies, however, were not with the South at the time of the Civil War and he helped to prevent the secession of Maryland from the Union. In the impeachment trial of President Johnson, he was largely responsible for his acquittal. In 1868–9 he was Minister to Great Britain, and helped to settle the claims against the depredations on northern shipping of the Confederate privateer, *Alabama*, which had material aid from England.

In spite of the criticism directed toward some of Sully's feminine portraits because of their conventional prettiness and sentimentality, he actually fell into no more of a formula than some of his predecessors of the Eighteenth Century, but as the Georgian type has had a greater charm for us, his reputation was destined to wait.

Sully was an indefatigable student, as his notes on painting show. He looked inquiringly at the work of his contemporaries and set down the record of the colours they used. He was modest, not over-confident, and Dunlap tells a story of the time when a group of friends drove him to despair by persistently referring to one of his portraits as 'too green' in the flesh tones where he could see no green at all, until he was about to paint the portrait over, convinced his vision was incorrect, when they disclosed the plot and urged him to believe in himself in future.

After a decade or more of great success following his return from study in England in 1810, he began to lack for orders and at one time seriously considered a permanent removal to Edinburgh, where he had been invited to establish himself. Sully was born in England and his close bonds with artists in England must have given him the feeling that he would not be too much a stranger there. He also considered removal from Philadelphia to Boston, according to Dunlap, and was prevented only because three well-known engravers of Philadelphia, Messrs. Fairman, Cox and Childs, called on him to dissuade him, as they felt that, like Stuart, he would remain there to the loss of Philadelphia. They asked him to accept commissions to paint their portraits, and this seemed to turn the tide of fortune in his favour once more, for he never again lacked for commissions, as his account books show. He worked on in the great studio which the philanthropist Stephen Girard built for him, leaving it only for travels to other cities to execute commissions, in a style of living which was far removed from the uncertainties of the itinerant portrait painter.

EXHIBITION OF CHINESE METALWORK

SHORTLY before retiring last summer as curator of Oriental Art of the Brooklyn Museum, George N. Kates, whose recent book on Chinese furniture added greatly to the literature of a little-recorded subject, arranged for exhibition an extensive group of Chinese metalwork from a collection he made during residence in China. If Chinese furniture is a classification under which the library catalogues have only a few entries for us, Chinese metalwork, with the exception of bronze, has still fewer, and even Chinese literature overlooks this art, which has made objects of beauty the simple things of household use. Perhaps because of their utilitarian rôle, these kettles and chafing-dishes, warmers, small stoves, lighting fixtures, hardware for furniture, were taken for granted and not considered worthy of mention. Yet the fine feeling for design and technique which is everywhere apparent in Chinese work was lavished on these objects in copper, brass and pewter. In the handling of pewter especially, the Chinese craftsman works with unusual dexterity and originality. The alloy varies greatly in its constituent parts and suggests that the makers were continually experimenting and working freely in a medium they thoroughly understood.

While most of the pieces are of the Ch'ing period, there were a few of eighteenth-century origin, among them the octagonal chafing-dish inlaid with brass figural decoration here reproduced, which may even be a seventeenth-century work. The fluency with which these figures, the seated sage under a pine tree and other Buddhist emblems, are delineated has the freedom with which similar designs are drawn on porcelain.

A square tea canister, one of the earlier pieces, was inlaid with a roundel containing the figure of the God of Longevity. There was a lobed teapot whose collapsible double handles bring the vessel into compact form, rendering it acceptable for transportation when necessary, and always efficient in relation to its surroundings. A brass teapot has copper mounts, the latter being more easily worked. A black earthenware kettle has pewter mounts; sometimes pewter is inlaid with both brass and copper, as on the large canister inlaid with the bats of felicity. Mr. Kates notes that the Chinese 'had a nice sense

ENGLISH SIXTEEN-LIGHT CHANDELIER, *CIRCA* 1775 : A. R. NESLE & CO.

of the fitness of different metals for adaptation to different uses, copper as a malleable metal is used where it would be difficult to employ cas brass; indeed several metals may often be combined together in one grouping—as in the various mountings of a tea-kettle where durability workability, and non-conductivity all must be considered in making a single object.'

A Mandarin hat-stand of brass, formed in tripod shape with three upright fish, is beautifully adapted to the form it is to support and becomes an ornamental setting for this respected headgear. A brass foot-warmer, lanterns with brass framework enclosing glass sides; trays of brass and copper; a large stove to contain in its central receptacle the coal balls used in heating; locks for chests; candlesticks, and a variety of boxes, canisters and caddies show the ingenuity with which the Chinese balance functionalism and ornament in as harmonious a relationship as has ever been displayed by any craftsmen. What in the West became a meaningless repetition of the reverse curve is here, in the openings in the base of the chafing-dish, a comfortable receptacle for the hand, while the loose ring handles swing in their mounts at a distance, well insulated from the heat. That such a piece was intended simply for cooking indicates how deep-rooted was the feeling for beauty in [illegible] life.

AN ENGLISH GLASS CHANDELIER OF *CIRCA* 1775

THE collection of English glass chandeliers shown by A. R. Nesle & Co. includes fine eighteenth-century examples, although these are becoming increasingly scarce. It is unusual at present to see one like the example of about 1775 illustrated, which shows the early Adam influence. This is evident in the use of festoons of drops which parallel in glass the use of the swag in carving or painted decoration. The realization of the possibilities of glass in this respect is attributed to Christopher Haedy by Mr. W. A. Thorpe in his *English Glass*. Haedy advertised chandeliers with 'strings of entire paste' as early as 1775.

The integrity of the stem of baluster form on the example shown, which gives so much character to the English chandeliers of the middle of the century, is not interfered with, and it contributes to the total effect in a manner which becomes impossible as the growing number of festoons and, finally, closely-set cascades of drops, obscure it from view. The finely shaped glass baluster, which had its reason for existence as the source of the projecting arms, gave way to a metal stem which was entirely hidden by strands of glass in the Empire or Regency chandelier.

The sliced cutting of the arms, the diamond cutting of the stem, the brilliant purity of the lead fabric which so ably simulates the effect of actual crystal, make it understandable that eighteenth-century English glass was supreme in Europe and glass *à l'Angleterre* was well known on the Continent. The chandelier is in its original condition.

It may be recalled that there was a time not so many years ago when it was the fashion to describe chandeliers of this type—and indeed much other glass of similar character—as 'Waterford.' As free trade in Ireland was not granted until about 1780, this and other famous Irish factories did not come into existence until after that date and there is little evidence that chandeliers in any quantity were ever made there.

On the other hand there is abundant evidence that many fine houses in England were equipped with glass chandeliers of the highest quality in the period 1740-80, and it is now of course well known that the Classic chandeliers in the Bath Assembly Rooms were made in London by William Parker in 1770. Parker was the founder, in about 1760, of a firm whose existence continued under certain changes of name until well into the present century. There is little reason to doubt that he was responsible for a great many of the fine lighting fixtures of all kinds which were made in London between 1760 and 1800.

FINELY CARVED STRAIGHT-LEGGED MAHOGANY SIDE-CHAIR SHOWN BY NEEDHAM'S ANTIQUES : ENGLISH : *CIRCA* 1760

DESIGN IN THE ENGLISH CHAIR

IF there could be brought together a pictorial review of all the pierced, carved English chair-backs based on the urn-shaped splat and bow-shaped cresting rail, from late Queen Anne to the last of Chippendale, it would show an astonishing number of variations, combining Classic, Gothic and Rococo elements in an unstable but always harmonious relation. Conceive of the openings as filled in, and there is the typical Queen Anne chair with solid splat. For fifty years the carvers worked over this form, piercing it in every possible design, forming it of sinuous, interlacing straps, inserting ruffles and tassels and pendent bell flowers, outlining it with acanthus leaves, inserting Gothic lancet forms, or scrolled openings of French Rococo. They sometimes introduced a small diamond as the geometrical centre of a pierced splat, in an often repeated form which was copied frequently in New York by Gilbert Ash. Frequently they planned a pair of circular openings in the widest part of the splat; that is the basis of a design, of which Manwaring's book shows variations, which was popular in Salem, although it was widely used with certain variations in New York, Connecticut and Philadelphia.

The very finely carved straight-legged English side-chair from Needham's Antiques is interesting in showing in elaborate and sophisticated form the carved acanthus edging of the scrolls of the splat which is so frequently found on Philadelphia chairs. It would be unusual to find it carried down toward the base of the splat, as here, or used in the central leaves from which depends the large bell-flower that clearly suggests its fuschia origin. The unity of effect, spreading outward and downward from the centre of the cresting rail, from which the whole design rays out in logical relation, possesses a degree of sophistication unknown in American work, but at first glance this strongly suggests the Philadelphia chair. More frequently it would be a cabriole-leg chair with claw-and-ball feet, but Philadelphia adopted the straight-legged design to a greater degree than other centres of American cabinet-making and in this respect is closer to such an English prototype.

THE JAMES B. NEALE COLLECTION OF OLD ENGLISH SILVER IN THE YALE GALLERY OF FINE ARTS

By HELEN COMSTOCK

No. I.—PAIR OF QUEEN ANNE SCONCES BY ANTHONY NELME, LONDON, 1713–4

THE collection of English silver which was formed by the late James B. Neale and recently presented by his widow to the Yale Gallery of Fine Arts at New Haven, Connecticut, is an interesting one in many respects, if not entirely representative. It contains a choice group of Queen Anne and George I pieces, has one very fine example of James I origin, and, if somewhat overbalanced in the representation of Paul Storr's more ornate work, has, among its earlier pieces of particular interest, a pair of Queen Anne sconces by Anthony Nelme which would be an ornament to any collection (No. i). These handsome, long wall sconces of architectural design, here illustrated, were formerly in the collection of Sir Pyers Mostyn, Bart., of Talacre, North Wales, and were sold with his collection at Sotheby's, July 25th, 1929. They are surmounted with *CR* in cypher and the Royal crown. Presumably the cypher of Charles II was added to them, as the marks of soldering can be seen on the back, while, if original, the design would have been cast in one piece. The explanation for the addition is found in the presence of a very handsome pair of Charles II fire-dogs with the cypher *CR* and Royal crown in Sir Pyers Mostyn's collection and sold at the same time, which were made by an unknown maker about 1670. Evidently it was decided to make the sconces matching-pieces to these. The presence of Carolean heirlooms and association pieces in the Mostyn family is not surprising, as they were unusually ardent in support of the Royalist cause, and after the Restoration Roger Mostyn was knighted by Charles II.

The sconces, which have an embossed and engraved panel showing a canopy and flowers at the back of the candle socket and are decorated otherwise with husks and shell, are of seventeenth-century character in design, in spite of the fact that their date is of the last year of Anne's reign. The canopy, designed as for a throne, arouses a question, since it suggests from the first a Royal association, definitely in the silversmith's mind, during the creation of his design. Yet the Royal cypher and crown were added, perhaps by himself, since they show no later date-letter nor any marks of their own. Punches to the number of four appear on the front of the main panel (visible in the illustration here), and there is one on the socket and one on the foot surrounding the socket. The designs of sconces were many and varied, as is known from old records rather than from surviving examples, since so many sconces went to the melting-pot in the fabrication of new styles when these went out of fashion. In his description of the silver at Windsor Castle, E. Alfred Jones mentions eighteenth-century records of sconces sent out for repair as including 'picture sconces,' 'sun sconces,' 'acorn sconces,' 'knurled sconces,' 'Garter sconces,' 'looking-glass sconces,' indicating the variety of types which were known in this once fashionable article of wall illumination. In one year of the reign of William and Mary, thirty-nine sconces were ordered, and the total number of those originally in the Royal collection and in the houses of the nobility must have been considerable in comparison to the few existing to-day.

The Nelme sconces of the Neale Collection are engraved on the back: *pr:96:10:0*, indicating their original weight, or that at the time of some early inventory. Their weight is now 90 oz. 10 dwt., which allows for the usual loss after a period of years.

Anthony Nelme, the maker, whose mark was first entered at the Goldsmiths' Hall in 1685, was undoubtedly one of the greatest of English silversmiths, and his work is preferred above all others by some students of English silver because of its invariable evenness of quality in both technical skill and artistry of design, something which cannot always be said of Lamerie and

No. II.—SILVER-GILT WINE-CUP : MAKER AB, LONDON, 1605–6 HEIGHT 5¾ IN.

No. III.—A MONTEITH OF QUEEN ANNE'S REIGN MADE BY BENJAMIN WATTS OF LONDON, 1707-8

Storr. The unfailing interest displayed when one of his pieces appears in the auction room is the tangible tribute paid to his reputation. Nelme, who made various changes in his mark, employed at first a monogram composed of *A* and *N*, instead of using the first two letters of the surname, as was generally the custom. The third form of his mark is similarly composed but with the addition of a small *e*, and it is this mark, which Jackson records as having been observed on a sauceboat belonging to Viscount Clifden of the year 1716, which he used here. Anthony Nelme was first established at the Golden Bottle, Amen Corner, Ave Maria Lane, according to *The London Goldsmiths* of Sir Ambrose Heal, and later moved to the unofficial centre of the London workmen in Foster Lane, where so many of their trade were established.

The earliest piece of English silver in the Neale Collection is the graceful little James I silver-gilt wine-cup with slender, baluster stem by the maker AB of London, with date-letter for 1605–6 (No. ii). The bowl, which is marked four times on the outer rim, shows characteristic flat-chasing with a grape-vine design on a scale ground, the tendrils enclosing a cartouche marked with initials *GA* in contemporary pricked work. The foot has a design of strapwork radiating from the stem, and four marks appear on the bottom. This is a typical early Jacobean cup in a style continued in the period of Charles I. Its flaring bowl differs from the more straight-sided form of the Elizabethan cup, and seems to indicate the influence of the form of the glass drinking-goblet, which soon supplanted it as a drinking-vessel to so great an extent that many of them must have been melted down as they became 'old fashioned.' A cup very similar to this is illustrated in the catalogue of the Loan Exhibition of European Silver held in London in 1902, showing the arms of St. Aubyn impaling Winfield, made by the London maker EW and coming from the collection of Sir Samuel Montagu. Others are in the possession of some of the City Companies of London.

A handsome Queen Anne Monteith (No. iii) is seen in the Neale Collection in an example of 1707–8, by Benjamin Watts of London, a plate-worker established in Carey Lane, the Golden Snail, Fleet Street, who entered in 1696 and [illegible]. The Monteith, with fluted sides and the usual scalloped rim adorned with cupids' heads, has ring handles depending from conventionalized lions' heads. The rim is not detachable, as is often the case. This Monteith is being shown at present in the gallery of recent accessions, where by chance a Monteith of similar design by John Coney of Boston with the Colman arms has been on view for several months. The showing of the latter has been of the greatest interest here, since the appearance of this bowl on the market in 1937 aroused a great deal of speculation. Many found it difficult to accept its authorship because of the pronounced English character of the design and the fact that no other American Monteith of such elaborate character is known. However, to see the Coney and Watts bowls practically side by side offers convincing proof that the one is as American as the other is English. The basic line of the Boston piece are much more vertical throughout, giving a suggestion of rigidity and also of power. The London bowl shows subtle, restrained curves from body to rim which would have been beyond the range of the Boston maker's skill. The lion masks, which are quite naturalistic on the Coney bowl, are reduced to a very graceful conventionalized form by the London maker, while in Coney's treatment they project farther and are not so subtly related to the whole design. The cupids' heads, which stand up boldly on the Boston bowl, are drawn down within the scrolls of the rim by Watts. Other details showing both similarity and difference might be pointed out, adding to the interest without detracting from the importance of either. The Coney bowl is one of the great masterpieces of American silver and its acquisition by the Garvan Collection is fortunate, since it brings this notable piece into a public collection where at all times it is available to the growing number of students who are interested in early American silver and its relation to its European background.

A very fine two-handled porringer and cover (No. iv) is in the Neale Collection. It was made in London in 1683–4 by the maker IA, and is a fine example of the type standing on a low ring foot, and with early form of shallow, stepped cover. The pierced-acanthus finial is beautifully executed, and from this spread radiating acanthus whorls. The initials *CC* are placed in an elaborate wreath mantling such as is generally given to a coat of arms.

The set of three Queen Anne octagonal casters illustrated (No. v) from the collection are by Charles Adam, or Adams, plate-worker of Foster Lane, active 1702–20. Each one of the set has four marks on the bottom and an owner's initials, *WCM*, also on the bottom.

The tazza with a coat of arms and motto *Virtute Parta*, by James Chadwick of London, 1698–9, is by a maker who was active from 1690 to 1703 in Maiden Lane (No. vi). The tazza has a gadrooned rim and the foot is similarly treated. Four marks appear on the top near the rim and below the engraved arms, while the lion passant is repeated on the foot.

An exceptional lighting set composed of two candlesticks and

No. IV. TWO-HANDLED PORRINGER & COVER : MAKER IA, LONDON, 1683–4

nuffer on stand is in the Neale Collection (No. vii). While these sets must have been made originally in considerable numbers as part of the appointments of the writing-desk, the individual members have almost invariably become separated in the course of time, and complete sets are extremely scarce to-day. The candlesticks in these sets, which are of rather small proportions, were made to be placed on the slides with which desks or secretaries were fitted, while the stand stood in the centre of the main body of the writing-section. This George I set is by Richard Green, or Greene, of Foster Lane, and shows the arms of Keith and motto *Nec Tollitur Vndis*. Each candlestick has four marks on the base; there are four marks near the rim on top of the tray, while the snuffer is marked six times inside the snuffing section, the marks being exceptionally clear because of their protected position. The candlesticks are early examples of the hexagonal form.

In the later silver of the collection is a good example of a honey-pot in the form of a hive by Paul Storr, who made this type popular in a style of his own. As in all his work, an especially skilful hand is evident in the detail, which here is more naturalistic than is usual with him. The piece is beautifully marked, the five punches appearing on the bottom of the tray and on the bottom of the pot.

No. V.—SET OF THREE CASTERS : MAKER CHARLES ADAM, LONDON, 1719-20

No. VI.—TAZZA WITH ENGRAVED COAT OF ARMS BY JAMES CHADWICK OF MAIDEN LANE, LONDON, 1698-9

Other pieces in the Neale Collection, which are not illustrated here, include a pair of George I trencher salts engraved with a crest and made by a woman silversmith, Mary Rood of London, 1723–4. There is also a George I tankard of plain type with tapering sides and a moulded mid-band and domed cover by Thomas Mason of London, 1721–2, which is interesting to students of American silver because it is a good example of the design which was favoured almost exclusively by Boston makers during the greater part of the Eighteenth Century.

There is also a small tankard of the same design, presumably intended for the use of a lady, which was made by Francis Batty of Newcastle, 1705–6. Lamerie is represented by a plain salver with rather deep, scalloped rim, with date-letter for 1739–40; also a pair of candlesticks with shaped, quadrangular bases, 1732–3; and a sweetmeat dish of 1740–41. A pyriform tankard by Lamerie, 1744–5, is an example of his Rococo period, less attractive than usual with this great and prolific maker.

A delicate little silver cruet-frame by Emich Romer, 1769–70, is interesting in showing on the silver collars for the glass bottles the condiments for which these receptacles were intended. These are marked: *Garlick*, *Elder*, *Tarragon*, *Lemon*, *Soy* and *Cayon*, the last being for pepper.

A silver hunting-horn in the collection is an interesting association item, having been presented by George IV as Prince of Wales to his Master of the Hunt. It was made by the maker RN of London, 1790–1, and shows the crest of the donor, and is decorated with cast bands of oak-leaf and guilloche design.

Among later silver may be mentioned a tall covered cup in Classic form by Paul Storr, 1793–4, and a pair of covered tureens with the arms of the Earl of Enniskillen, 1808–9, also by this maker. Storr's hot-water jug, 1814–5, shows applied bands of cast ornament in the Classic style in which the anthemion and shell are chastely executed. Similar to this is the soup tureen with the Bendish arms, 1808–9. Storr's monumental salver with the figures of the zodiac in relief is imposing in workman-

No. VII.—LIGHTING SET ENGRAVED KEITH ARMS RICHARD GREEN, LONDON, 1716-7

(*Concluded on page 64*)

THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR

JOB CONFESSING HIS PRESUMPTION OR *THE LORD ANSWERING JOB OUT OF THE WHIRLWIND* WATER COLOUR BY WILLIAM BLAKE GRAHAM ROBERTSON COLLECTION : GIVEN TO THE SCOTTISH NATIONAL GALLERY

THE MADONNA OF THE ROCKS BY LEONARDO DA VINCI A SUCCESSFUL RESTORATION

OUR great altar-piece by Leonardo da Vinci, *The Madonna of the Rocks*, in the National Gallery has been cleaned and restored and is on exhibition in Room XI. This was a most important and even perilous undertaking, but everyone may congratulate the Trustees of the National Gallery on its success as compared with some other recent experiments with the works of more varied and vivid colourists. Colour with Leonardo was never his main concern, he being more occupied with the chiaroscuro of a picture and with the constructional and geometrical side of his art. The *Madonna of the Rocks* nevertheless displays a perfect harmony in its opposition of blue and orange, and its pallid but luminous flesh-tones in their setting of olive-brown rocks. All this now may be clearly seen and fairly appreciated. It was described in the Gallery's former catalogue as of a 'brown smoky tone,' which was due to the fact that the old varnish was not only decomposed but greatly discoloured, having been cleaned last, it is believed, in 1816. Quoting from the official report, 'the picture was first subjected to an exhaustive examination in the National Gallery Scientific Laboratories and Restoration Studio. Its condition before cleaning was recorded by a complete series of photographs in actual size, together with photographs by X-rays and in ultra-violet and infra-red light.' The cleaning began in July of last year. After cleaning and before restoration another complete photographic record was made. To the satisfaction of all (the report states), 'Removal of all the later accretions has shown the painting to be in a very much better state of preservation than had been hoped; in fact much of the overpainting had been intended to "improve" it according to an earlier restorer's taste.' The cleaning also reveals that, like most of Leonardo's paintings, it was never completely finished. Some old repainting appears on the Madonna's right hand, but in all other respects the National Gallery authorities accept the picture as an entirely authentic work by the master. Much of the detail, besides an unsuspected freshness of colour hitherto invisible, is now made manifest. Attention may be drawn to the careful painting of the flowers in the foreground.

Further, we may make comparisons afresh with its rival and earlier version in the Louvre. Our own opinion that the London picture is by far the finer, as it is incontestably the more mature, has been amply confirmed by this new revelation of its mastery. Nothing is known of the origin of the Paris version, while on the other hand our own picture is among the best documented of all Italian altar-pieces. It was commissioned from Leonardo by the Confraternity of the Conception, Milan, for their chapel of S. Francesco Grande in 1483. Before Leonardo left Milan in 1499 it was delivered in an unfinished state, but when he returned in 1506, it was sent back to him for finishing. Its authenticity is attested by the fact that it is mentioned in so many guide-books of the Sixteenth, Seventeenth and Eighteenth Centuries as being at S. Francesco Grande, where it remained until 1781. In 1785 Gavin Hamilton bought it in Milan and brought it to England. It was purchased from him by Lord Lansdowne, who exchanged it with the Earl of Suffolk, and he in his turn sold it to the National Gallery in 1880.

Our reproduction, forming the frontispiece of our present number, is from a new and hitherto unpublished set of colour-plates made since the cleaning and restoration by permission of the Trustees of the National Gallery, and we venture to think gives an adequate impression of this great altar-piece.

DISPERSAL OF THE GRAHAM ROBERTSON BLAKES

THE late William Graham Robertson, whose famous collection of works by William Blake was the climax (and a most spectacular one at that) of the summer sales at Christie's, made a tantalizingly meagre reference to this side of his activities in his entertaining reminiscences, *Time Was*. In a bare twelve lines he tells us that at the age of sixteen, when he came across Gilchrist's *Life of William Blake* in a Southampton bookshop, he became fascinated with 'the poet-painter's all-daring imagination and marvellous powers of design' and that gradually he 'became aware that it was possible to pick up specimens of his (then) little appreciated work.' That was in 1882. Henceforth he was to become a devotee of the great mystic. Robertson's first painting by Blake, *The Ghost of a Flea* (bequeathed by him to the Tate Gallery), cost him a mere twelve pounds, and this set him on the road to acquiring the remarkable collection which, as Dr. Geoffrey Keynes says, led to 'the greatest Blake sale that has ever taken place or ever will.' All that Robertson vouchsafed to tell us in his modest reference to the collection is that 'my gallery of Blake is felt to represent one of my few excuses for existence.'

The great opportunity came during the years 1904–7, when Robertson was able to purchase a large number of works from the collection of Thomas Butts, Blake's chief patron, either directly from Captain Butts, grandson of Thomas Butts, or at auction. His last acquisition was the colour-print of *Christ Appearing to the Apostles*, purchased at Christie's in 1938, which he left in his will with three more Blakes (and pictures by other hands) to the nation. The strength of the collection may be judged from the ninety lots in the sale, exclusive of the splendid gift to the Tate Gallery in 1939 of nine of the great hand-coloured prints and the few works just mentioned.

The catalogue, admirably compiled by Dr. Geoffrey Keynes, to whom we are indebted for much valuable information, reveals the quite astonishing rise in Blake values. It quotes, for example, the fact that when the water-colour of *Lucifer* or *Satan in his former Glory* appeared in the Thomas Butts sale at Foster's in 1853 it received no higher bid than eleven shillings, at which figure it was bought in. On July 22nd last it realized 1,200 guineas. In the same (Butts) sale, *Moses striking the Rock* was knocked down for fifteen shillings. Its final bid in the Robertson sale was 520 guineas. Again, in the Butts sale, a Mr. Golding bought the beautiful tempera painting of *The Flight into Egypt*, together with the next lot in the catalogue, for a trifle of ten shillings. This picture alone fetched 540 guineas on its most recent appearance. And perhaps more astonishing still, the water-colour *Plague* or *Pestilence*, which achieved the figure of 220 guineas at the Robertson sale, was sold in the Tatham sale at Sotheby's in 1862 with five others for the paltry sum of fourteen shillings. Such are the incredible fluctuations of Fashion and Fortune.

A WILLIAM BLAKE PAINTING IN TEMPERA ON CANVAS, *THE LAST SUPPER*: BOUGHT AT AUCTION IN MAY FOR £120 AND SOLD AT CHRISTIE'S ON JULY 22, 1949, TO THE BLAKE TRUST FOR THE SUM OF £819

Though Graham Robertson is said to have wished his treasures to be dispersed so that private buyers in England and America could have their chance, the nation has benefited greatly by the sale. Twenty pictures have been distributed, at a total cost of £41,181. Details have been given in our Auction Notes, but the following summary may be useful, and will furnish proof of the high estimation in which Blake is held and of the desire to retain his works in this country.

The British Museum received three pictures, at a cost of £7,192 10s.

The Tate Gallery received eight pictures, at a cost of £12,379 10s.

The National Gallery of Scotland received one picture, at a cost of £7,770.

The Fitzwilliam Museum, Cambridge, received six pictures, at a cost of £11,634.

The Southampton Art Gallery received one picture, at a cost of £1,470.

The Brighton Art Gallery received one picture, at a cost of £735.

As a footnote of some interest we may add that on the day of the Graham Robertson sale another work by Blake was offered by an anonymous seller. It was picked up for a comparatively trifling sum a short while before at an auction sale in the Old Brompton Road and, being quite unrecognized, was catalogued as by an 'artist unknown'. Here was one of those all too rare golden opportunities of which the hopeful collector dreams. The picture, which is in tempera on canvas, signed with the initials W.B., proved to be *The Last Supper*, exhibited at the Royal Academy in 1799 and mentioned twice in Gilchrist's *Life of Blake*. At Christie's it realized the sum of £819 and was secured by the William Blake Trust, which has recently come into being.

CONSTABLE TRIUMPHANT

THAT two of the outstanding high-lights of English genius should blaze like rival stars in the auction firmament within a day or two of one another as the climax to a memorable season was a coincidence that is never likely to happen again. Both these artists were intensely English in temperament, yet in their outlook poles apart, and both are unparalleled by any other country. As in the case of his great contemporary Turner, England is fortunate in possessing nearly all the master-works of Constable the pioneer of modern landscape painting. Turner, quite unknown on the Continent, and never exhibiting abroad, made no mark there at all until he was discovered by Monet and Pissarro on a visit to London in 1871, whereas Constable, through his work at the Paris Salon of 1824, had completely revolutionized French landscape painting. It is incontestable that the impact of Constable upon the painters of Barbizon was as powerful as that of Turner was upon the Impressionists. Yet it is to the credit of the French that they appreciated Constable at his proper worth before his own countrymen did.

The remarkable collection of paintings and drawings by Constable formed by Dr. H. A. C. Gregory passed through Messrs. Sotheby & Co. into other hands (as recorded by our sales correspondent) on July 20th, with the exception of the magnificent six-foot canvas, *The Marine Parade and Old Chain Pier, Brighton*, which was bought in at £13,500. This picture was exhibited at the Royal Academy in 1827, three years after the painter's début in Paris. Despite his strongly expressed dislike of Brighton, the subject must have made a strong appeal to Constable. During one of his visits (on August 29th, 1824) he wrote to Archdeacon Fisher of his distaste for the fashionable resort, mentioning the 'dandy jetty or Chain Pier, with its long and elegant strides into the sea a full quarter of a mile' (here followed a sketch). Be that as it may, he certainly did some excellent things there. The sky in the Brighton picture is of great splendour, an opulent study of the play of sunlight through gathering storm-clouds. The feel of the wind is superbly expressed and the canvas is full of interesting incident, the foreshore especially, in which the number of objects would be distracting had not the painter so knowingly subdued them by casting an enveloping shadow over all but those carefully selected details which take the light.

From the hundred and thirty-six lots in the sale (which included a few other works of the English school), for a landscape with trees on a low horizon seen across a ploughed field with a towering sky above, though a mere oil-sketch on paper measuring no more than $11\frac{3}{8}$ in. by 9 in., £850 was given. The picture was secured for the Bristol Art Gallery, helped by a generous gift of £500 from the National Art-Collections Fund. Constable's star is still steadily in the ascendant.

MORE ABOUT THE FITZWILLIAM

IN June the Fitzwilliam Museum Syndicate issued their hundredth Annual Report to the University of Cambridge, to which it is affiliated. It is grave news to learn that this valuable institution is undergoing a period of financial stress. In these hard times, which are unpleasantly manifesting themselves in all directions, the Syndicate are much concerned at the growing costs of running the Museum and

THE MARINE PARADE AND OLD CHAIN PIER, BRIGHTON: BY JOHN CONSTABLE, R.A.: BOUGHT IN AT THE SALE OF DR. H. A. C. GREGORY'S COLLECTION OF WORKS BY THE ARTIST FOR £13,500 AT SOTHEBY'S ON JUNE 20TH

at the high price of every kind of service and material. Created in the past by acts of personal generosity, it is certain that such sources of income cannot but be affected by the prevalent fiscal stringency. The Syndicate find that if its maintenance and administration are not to be seriously jeopardized, its financial resources must be greatly augmented in the near future. Neither is any extension of premises possible until the satisfactory maintenance of the existing Museum, its collections and its staff can be secured. The projected Gallery for Water-colours and other plans cannot even be begun with the slender funds in hand. New and cheap catalogues, picture-books and reproductions of exhibits are also an urgent necessity, and would form a continuous source of income if means to produce them were available.

The accessions to the Museum for the year 1948 are listed in the Syndicate's Report, the most important of the paintings being Constable's *Hampstead Heath* (illustrated in THE CONNOISSEUR DIVAN for March last) from the collection of the late Sir Bernard Eckstein, Bart. Some of the bequests and gifts, as well as Lord Fairhaven's princely benefaction to celebrate the centenary of the Museum's foundation, have already been recorded here. This, to be known as the Fairhaven Fund, is by the donor's wish to be devoted as far as possible annually to the purchase of British landscapes, preferably of the Norwich schools, but excluding works by living artists.

The great Beauvais Tapestry panel, *Apollo and Corycia*, 11 ft. × 9 ft. 11 in., woven by Charlemagne Charron after Boucher, which we reproduce, was given to the Museum by the 'Friends of the Fitzwilliam' early in the present year, having been purchased for £2,400 in the Sir Bernard Eckstein sale at Sotheby's on February 25th. The gift was made possible through the success of the Exhibition of Pictures from Chatsworth at Agnew's last year, which produced £1,925 for the Friends, but even so we understand that the Museum is still far short of the purchase price.

It may be useful on this occasion to list the new exhibitions arranged in the Museum and open to visitors from July 16th onwards. In the Henderson Picture Gallery there are four immediately celebrated English eighteenth-century full-length portraits lent by Mr. James A. de Rothschild from Waddesdon. Four of them, *Lady Jane Halliday*, *Mrs. Abingdon*, *The Duchess of Cumberland*, and *Colonel St. Leger*, are by Reynolds; the fifth, *The Prince of Wales with his charger*, is by Gainsborough. The Earl of Leicester has lent his portrait of *Thomas William Coke, First Earl of Leicester*, painted by Pompeio Batoni at Rome in 1774, together with a self-portrait by Gainsborough and a portrait of *Charles James Fox* by Reynolds. A few pieces of the splendid eighteenth-century furniture for which Holkham is famous are included in the exhibition. Lord Braybrooke has lent three pictures from Audley End. Lord Fairhaven and Major R. G. Proby have each lent a portrait respectively by Reynolds and Romney, and there is another Batoni of *Frederick, Prince of Wales*, lent by the Marquess of Cholmondeley from Houghton. These pictures will be on view until the end of October.

In the same gallery and in the adjacent Print Room the Chatsworth collection of Old Master drawings, which is at present being circulated in a touring exhibition by the Arts Council, will be exhibited until August 6th. This historic collection is particularly rich in drawings by Raphael and his school, landscape studies by Rembrandt, and drawings by Rubens and Van Dyck. Though the Fitwilliam Museum possesses a number of Old Master drawings of first-rate importance, drawings in general are not among the works of art most strongly represented in its collections. The exhibition of the Chatsworth Collection accordingly offers an unusual opportunity to visitors to the Museum and to Cambridge.

Exhibition of Printed Books and Bindings

An exhibition of books in the Lower Marlay Gallery of the Fitzwilliam Museum has been planned to show something of the history of the arts of fine printing and bookbinding in Europe from the Fifteenth to the beginning of the Twentieth Century. The books have been chosen as examples of the designs in favour in each period, and many coins, medals, plaquettes and other small objects, repeating similar designs, or showing portraits of the great personages of the day who frequently owned or commissioned the books, are set side by side with them.

Early books of special note include the first editions of Apuleius (Rome, 1469) and of Euclid (Venice, 1482), the first German edition of Breydenbach's *Pilgrimage to the Holy Land* (Mainz, 1486) with folded wood-cut panoramas, and the first edition of Dante with wood-cut illustrations (Brescia, 1487). First editions of famous books of a later date include George Herbert's *Temple*, 1633, Herrick's *Hesperides*, 1648, Milton's *Paradise Lost*, 1669, Sterne's *Sentimental Journey*, 1768, Swift's *Gulliver's Travels*, 1726, and Boswell's *Life of Johnson*, 1791.

The bookbinding display includes examples of fifteenth- and sixteenth-century panel stamps and sixteenth-century rolls, gilt-tooled bindings from the Sixteenth to the Eighteenth Centuries, including volumes bound for Henry VIII, Francis I, J. A. de Thou, and Thomas Wotton. Two volumes bound by Roger Payne are among the eighteenth-century English bindings.

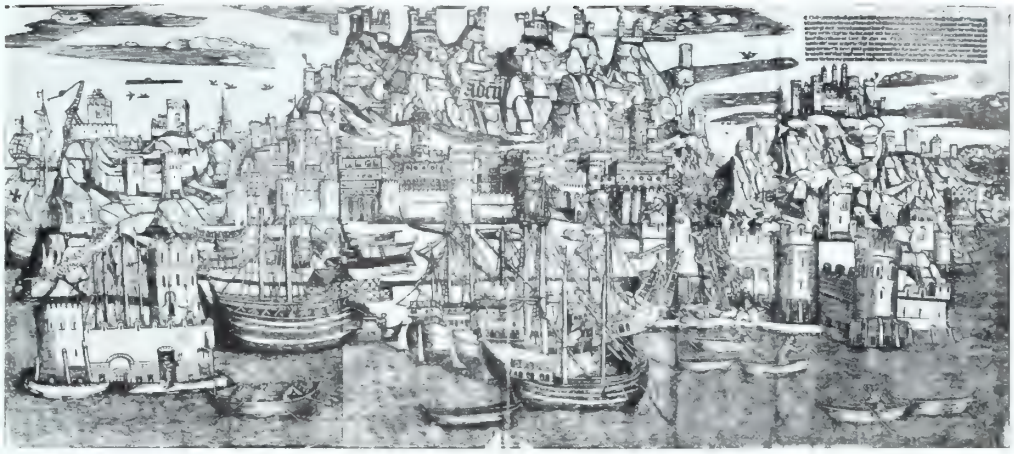
This exhibition will be on view indefinitely. The Museum's collection of bronzes and other small sculptures is now shown in the same gallery.

The fortieth report of the Friends of the Fitzwilliam is also issued, listing those gifts of works of art to the Museum made possible last year through its subscriptions and donation box. The generous gift of £1,925 from the proceeds of the Exhibition of Chatsworth Pictures referred to above enabled the new year to begin with a balance of £1,900 8s. 3d. Anyone may apply for membership of the Society.

THE COLONIES AT THE BRITISH MUSEUM

TO illustrate the history of our present colonies during the last four hundred years the British Museum has arranged an Exhibition of Colonial Maps and Views. With these are displayed a selection of the postage stamps issued by twenty of the colonies during the last century.

The exhibits, drawn from three Museum Departments, are particularly attractive in the first section, devoted to the Mediterranean. Of Gibraltar there are two charming little drawings by Hollar, *c.* 1668, some delicate water-colours executed by Colonel W. Booth while posted there, 1782–1817, and a detailed map in colours drawn, during the siege by French and Spanish forces, 1780–3, by Colonel Wm. Green, Chief Engineer on the Rock. The map of Malta by A. Lafreri in 1565, when the Turks attacked it unsuccessfully, and that by Gervais de Palmeus in 1757, are lovely examples of the best cartographic art of their respective periods. In the West Indies, Santa Lucia, St. Kitts and Grenada, bitterly disputed by French and English for a hundred and fifty years, are displayed beside Jamaica and Trinidad, wrested more easily from the Spaniards, and British Guiana, which, with Mauritius and Malta, fell to England at the end of the Napoleonic wars. The earliest map here to show Guiana is said to have been compiled from information supplied by a sailor who accompanied Raleigh on his first expedition to El Dorado (1595), while a brilliantly coloured MS. chart of St. Kitts, *c.* 1687, was drawn by William Hack, reputed to have been a West Indian buccaneer. Of the early colonies developed by hardy pioneers and later taken over by an unenthusiastic English government there is Richard Norwood's Bermuda, showing the original 'Tribes' and the lands allotted to each Adventurer in 1622, the magnificent Mayo-Senex Baroque Barbados, on which all the sugar plantations and the names of their owners are marked, together with a large plan of Bridgetown, and 'Yucatan' (British Honduras), delineated in 1786 by one of the English 'Baymen' who had been fighting the Spaniards there for over a century.



WOOD-ENGRAVING REPRESENTING THE UNSUCCESSFUL SIEGE OF ADEN BY THE PORTUGUESE, 1513 : FROM THE EXHIBITION OF COLONIAL MAPS AND VIEWS (AND POSTAGE STAMPS) AT THE BRITISH MUSEUM

BEAUVAIS TAPESTRY, *APOLLO AND CORYCIA* : FROM THE LOVES OF THE GODS SERIES, AFTER BOUCHER : FROM THE FUCKSTEIN COLLECTION : GIVEN TO THE FITZWILLIAM MUSEUM

Maps of explorers, notably of Cook in the Pacific and Livingstone in Africa, reveal how much the Empire owes to the initiative and courage of individuals; and this is stressed by plans of Singapore marking its rapid development after 1819, when Sir Stamford Raffles bought it for a reluctant East India Company. The other colonies taken over from the Company, Aden and St. Helena, contribute a splendid and unique wood-engraving of the unsuccessful siege of Aden by the Portuguese in 1513 and a map and several views of St. Helena, largely by officers stationed there during Napoleon's captivity. Indeed, the number of really good water-colours in this exhibition by military officers of the period 1782–1815 is remarkable. The West African colonies, which England was obliged to annex rather than abandon them after the Abolition of the Slave Trade (1807), are represented by maps of the coastal 'factories' and slaving stations of many European nations during the Eighteenth Century and by a fine series of coloured aquatints, after G. Webster, of the Dutch, Danish and English 'Castles' in 1806. Outstanding among the drawings and views, apart from those already mentioned, are pictures of Pacific islands and peoples by William Hodges and John Webber, Cook's official artists, of scenes of West Indian life by Thomas Hearne and Colonel W. Gravatt, of Nassau in the Bahamas by Colonel John Irving, and of the scenery of Penang by William Daniell, that indefatigable Eastern traveller. Altogether an impressive and colourful show, with something for every visitor and some real delights for the philatelist. It provides, too, ample material for reflection on the vicissitudes of empires and the unchanging contradictions of the English character.

Communicated by EDWARD LYNAM.

A MAHOGANY LIBRARY TABLE AT THE VICTORIA AND ALBERT MUSEUM

LIBRARY tables of pedestal form with drawers and cupboards came [illegible] In the middle of the Eighteenth Century they are especially associated with great private houses in the Palladian taste, and they form the subject of a number of designs in Chippendale's *Gentleman and Cabinet-Maker's Director* (ed. 1762, Pls. LXXVII–LXXXV). Well-known examples have been preserved at Harewood House, Yorkshire, and at Nostell Priory, Yorkshire, but of late years many such tables have passed from this country to the United States of America.

Library tables of a kind made rather later for academies are already represented in the Museum collections by a magnificent Regency example of sabicu wood, finely carved with panels and subjects emblematic of the arts and sciences. An instance of the earlier kind of library table has hitherto been a conspicuous gap in the Museum [illegible] of English furniture.

This hiatus has now been closed by the purchase, with the aid of a generous contribution from the National Art-Collections Fund, of a magnificent mahogany library table dating rather before the middle of the Eighteenth Century (see illustration). This piece (W.56–1948), from Combe Abbey, Warwickshire, is notable for its small size (height 2 ft. 7 in.; width 5 ft. 2 in.; depth 2 ft. 8½ in.) and neat proportions. The design, similar on both sides, is conspicuous for panels flanked by fluted columns and ringed lion-mask terminals, and completed by enriched mouldings and pedestals chamfered at the angles. This fine fantastic effect illustrates with special felicity the style in movable furniture associated with the name of the architect William Kent. It is enhanced by the then recent vogue for brass details in consonance with the darker wood colour. The crisp and spirited carving shows also one of the happiest consequences for the cabinet-maker's bench of this new, hard, 'Indian,' shipbuilding wood. The quality of the joinery is exceptionally high even for English furniture.

A PAINTER OF TRAGEDY

A MEMORIAL Exhibition of Works by the late James Pryde has been arranged by the Arts Council of Great Britain at the Brighton Art Gallery, where it is being shown at the time of writing and whence it will be transferred to the Tate Gallery in September. The majority of the pictures have come from private collections, the most important and the most numerous being a group of ten oil-paintings lent by the Rt. Hon. the Viscount Cowdray. These, we believe, were formerly at Dunecht House, Aberdeenshire, in the possession of Anne, Lady Cowdray, who was perhaps Pryde's most consistent patron and certainly a most sympathetic one. The Tate Gallery owns three oil-paintings, *The Doctor*, a gouache and oil-sketch for the same picture, and *The Grave*, one of the artist's larger and later works. All three are among his famous 'Bed' themes. The Victoria and Albert Museum possesses only the *Hamlet* poster of 1894, designed jointly by himself and his brother-in-law, the late Sir William Nicholson. There is one work in the Glasgow Art Gallery and one each at Bradford and Leeds. It may be thought singular that so few of Pryde's works found their way into public galleries, but we feel this was largely due to his extraordinary reserve and independence of character. He was the reverse of 'pushful,' even though he had a quite useful sense of the respect which was his due as an artist, and he could exercise a caustic wit. The present writer can remember some of his displays of coolness towards those who would presume to offer patronage.

Pryde did not produce over-much. He never stooped to 'pot-boiling,' even in his most hard-up days. On the contrary, his work was the outcome of slow gestation. He would brood his way through a scene that had impressed him, or a theme that he had dwelt upon, till he had discovered the essential drama, the extreme limit of the romantic element in it and all the suggestive horror that it could yield. No doubt this sense of the tragic had been fostered by his early familiarity with the wynds and gloomy buildings of 'auld Reekie,' and his experiences beyond the footlights. These influences, we think, further induced his fondness for mysterious shadow and dim lighting. The very title of his pictures are full of eerie intimations, the subjects of which are graveyards and ruins, cavernous buildings and deserted gardens, death-beds and murderers' hiding-places, and the beggars and rapscallions who haunt them. Advisedly we put the figures last; they are the tragic survivals of fate, the remnants of lives misspent, the flotsam of misery tossed helplessly in the void. It is impossible to a sensitive observer to be unresponsive to Pryde's unique power of expressing these scenes with graphic force. It was a power which he had cultivated from its roots upward and nurtured and developed with jealous solicitude until everything he touched became invested with a sense of impending doom.

Pryde was a broken man when the last war came, bed-ridden in hospital. One wonders what he would have done had he lived to see the London ruins amid which he died, the culminating tragedy of which he had given us a prophetic foretaste. The catalogue to the exhibition has a sympathetic introduction written by Mr. Derek Hudson and contains four reproductions. It should also be mentioned that the present exhibition is another version of one arranged earlier in the year at Edinburgh and later in Glasgow and elsewhere in the North to honour the artist in the land of his birth.

A biographical study of this distinguished painter's life by Mr. Derek Hudson is being issued by Messrs. Constable & Co. Ltd., who have kindly lent us the two photographs.

A MAHOGANY LIBRARY TABLE WITH BRASS FITTINGS AND CARVED LION MASK TERMINALS ON FLUTED PILASTERS OF THE TYPE MADE FASHIONABLE BY WILLIAM KENT, IN THE VICTORIA AND ALBERT MUSEUM

THE SHERBORNE CHARTULARY AT THE BRITISH MUSEUM

IN the *Connoisseur Year Book* for 1949, credit was given to the National Art-Collections Fund for its generous contribution of £800 towards the purchase price of £3,800 for the British Museum of the remarkable twelfth-century document written in Latin and Anglo-Saxon, known as the Sherborne Chartulary. Actually this gift to the Nation was made with the aid of an extensive grant from the Pilgrim Trust, the Friends of the National Libraries and the National Art-Collections Fund conjointly. It is now registered as *Additional MS. 46487* in

OLD JOHN WILLETT : A DICKENS CHARACTER IN PLASTER OF PARIS : MODELLED BY JAMES PRYDE

the British Museum. At one time it was in the famous library of Sir Thomas Phillipps (1792–1872) at Thirlestane House, Cheltenham, and was regarded as perhaps the rarest treasure in the whole of that great collection and at that time 'the most important English monastic manuscript still in private hands.' In Anglo-Saxon times the Benedictine Abbey of Sherborne in Dorset was the seat of a bishopric which covered much of the west of England, and its first bishop Ealdhelm was one of the most learned scholars of his age. The Benedictine house survived until the Dissolution in Henry VIII's time.

The Chartulary is a magnificent specimen of contemporary calligraphy dating from about 1146 and contains two superb miniatures, one of St. Mark and one of St. John, besides many fine initials in colours. The literary contents of the book, which should rightly be designated as a 'Book of Privileges,' are of exceptional importance and divide into two distinct categories. In the first are the Royal Charters of Grants by Anglo-Saxon kings, conferring certain privileges and grants to the abbey. These are mainly in Latin, but some few are in Anglo-Saxon, and are of the greatest importance to students of early English history and of the language. There is an account of a violent dispute between the abbey and the Bishop of Salisbury, which provoked the intervention of the Pope. The book therefore seems in part at least a claim to possessions and privileges appertaining to the abbey, in case of attempts on the part of predatory bishops to deprive the monks of their legitimate rights. In the second category, the matter is liturgical, such as gospels, collects and special ceremonies, compiled probably for the use of the abbot. The ancient binding, which is of two stout wooden boards, was originally covered with metal plaques, only one of which remains, bearing the half-figure of an angel in enamel of the late Twelfth Century. We are obliged to Mr. F. Wormald, of the MSS. Department in the British Museum, for our information on this unique treasure, which is comparable only with the *Liber Vitae* of Hyde Abbey, Winchester, also in the British Museum.

A NEW BURKE'S PEERAGE

A NEW Edition of *Burke's Peerage* is now available. This important work runs to some 2,800 pages and was published in April 1949. It is the 99th edition of *Burke's Peerage*, the first edition since 1940, and the first completely revised and re-set edition for two or three decades. The whole of the subject-matter of the *Peerage* was rewritten for this edition and many new features were introduced, such as an heraldic glossary, an article on the story of *Burke's Peerage* (from 1826 to the present day), an article on the styles of address, a section dealing with the Maltese nobility, while the lineage of our Royal Family was extended both in the historic sense by taking in the monarchs who reigned in this country before the Norman Conquest, and also in the more modern portion by bringing in as many lines as possible of the descendants of the Stuarts and Hanoverian Princes.

In addition, a very great effort has been made in the 1949 edition to revise the historical accounts of the peers and baronets and to bring these accounts into conformity with the results of modern historical research. While this work has not been completed, it is true that a great deal of semi-mythical matter has been removed from family histories and in many cases longer, as well as more authentic, accounts have been substituted. This edition of the *Peerage* contains a section giving the portraits of the members of the Royal Family, and it also has the coats of arms of Their Majesties The King and Queen in full colour. It has been produced under the able editorship of Mr. L. G. Pine.

CLOCK HISTORY AT TEMPLE NEWSAM HOUSE

AN exhibition of English clocks from 1600 to 1850, together with a group of early-sixteenth-century German and French clocks, is being held at Temple Newsam House, Leeds, from September 3rd to October 9th. This exhibition is of considerable interest, for many reasons. So far as one can gather, it is the first really comprehensive exhibition of clocks ever held outside London, certainly in the north of England. It will contain many master clocks by eminent craftsmen such as Thomas Tompion, Daniel Quare, Joseph Knibb, George Graham and Christopher Pinchbeck. Two items of particular interest to horologists will be: (*a*) A long-case clock by John Harrison, which comes from the Clockmakers' Company. Harrison, who is always regarded as being of Barrow, was actually born at Foulby, which is about fifteen miles from Temple Newsam. Most of his chronometers are in the Maritime Museum, Greenwich, and were the subject of a brilliant lecture given by Commander Gould (now obtainable in booklet form).

DETAIL FROM *THE FLYING DUTCHMAN* : ONE OF THE PICTURES BY JAMES PRYDE IN THE MEMORIAL EXHIBITION OF THE PAINTER'S WORKS AT BRIGHTON ART GALLERY

TWO DELFT WARE VASES MARKED 'AK,' RECENTLY IDENTIFIED AS BY ADRIANSZ KOEX

(*b*) The second item will be the 1660 long-case clock by Ahasuerus Fromanteel.

Altogether there will be about one hundred clocks on exhibition, most of which come from private collections not normally accessible to the general public. Amongst the famous collections from which clocks have been borrowed are those of Mr. H. W. Baxter of Birmingham, Mr. Noel G. Terry of York, Mr. C. A. Ilbert of Chelsea, Mr. Charles Thornton of York, Mr. Geoffrey Phillips of Bretton and Mr. G. F. H. Hutchinson of Leeds. A fully descriptive catalogue of this exhibition is being published at Temple Newsam House containing a great deal of material of interest to horologists.

TWO DELFT VASES BY ADRIANSZ KOEX

TO our March issue Mr. Arthur Lane contributed an account of the large Delft-ware vases in the Queen's Gallery at Hampton Court, marked AK, which initials he traced as being those of Adriansz Koex of Delft, other vases similarly marked being at Chatsworth and at the Victoria and Albert Museum. One of our readers, Mr. Edward Goodyear, who was interested in the article, happened to be looking round Messrs. Puttick & Simpson's auction rooms on April 12th, in search of some attractive flower-holders, when he was fortunate enough to come across two more AK vases and was struck by the resemblance of the S-scrolls in the upper parts of their design to a similar feature shown in the second illustration to Mr. Lane's article. Having bought them, he submitted his finds to Mr. Arthur Lane at the Victoria and Albert Museum, who has stated in a letter that he has no doubt that both vases are perfectly genuine and must therefore date from the same period as the set at Hampton Court, made for Queen Mary II shortly before her death in 1694; though whether they came originally from Hampton Court (having been disposed of in the same way as other pieces formerly there), or whether they came from some other country house for which they had been specially ordered, is not easy to say. However, the occurrence is of much interest, since their rather peculiar style, apart from the Hampton Court series, seems to be otherwise unknown in Delft-ware. An illustration is given for comparison with the specimen shown in Mr. Lane's article.

THE 'RHINOCEROS' VASE

WE give an illustration of a very large vase and cover which recently appeared in the Wentworth Woodhouse sale of part of the Earl Fitzwilliam Collections. The remarkable object was purchased by Mr. Charles E. Thornton, of Petergate, York, who has since sold it to the County Borough of Rotherham Museum and Art Gallery, Clifton Park, Rotherham, so that it may remain in the county of its origin. In design it is a freakish piece of work, certainly a *tour de force* of execution, measuring 45 in. high. It bears the Griffin (the crest of the Earls Fitzwilliam) mark in puce. The catalogue describes it as follows:

'The Renowned Rockingham Vase and Cover of ovoid form elaborately encrusted with a meander of gilt acorns and oak leaves from which issue three bold branch-like handles tinted in gilt; the body of the Vase amusingly painted on the one side with figures of Don Quixote and his faithful henchman, Sancho Panza, in a variety of scenes from their amazing exploits, in forest and lakeland landscapes with castles in the background; on the reverse with a beautiful bouquet of old English garden flowers in temple and lakeland landscapes in a large oval reserved panel; a perforation of honeycomb pattern to the neck, encrusted with bees and supporting a domed cover of the same rich ornamentation as the body, surmounted by a rhinoceros figure. The Vase is supported on three bold claw feet raised on a turquoise trifid plinth painted with bouquets of garden flowers in oval cartouches strewn with gilt; and painted on the under side with numerous panels of a Devil escorting a Felon to the gallows and scenes depicting life in the 18th century.'

In Mr. W. B. Honey's *Old English Porcelain* an illustration of its companion vase in the Victoria and Albert Museum appears, with the following comments:

'Porcelain was made between 1820 and 1842 at Brameld's Pottery on the estate of the Marquess of Rockingham at Swinton near Rotherham. . . . experiments were made in the manufacture of Porcelain from about 1820. These were evidently not altogether unsuccessful though financial difficulties led the proprietors to appeal in 1826 to Earl Fitzwilliam who granted them a subsidy. From that date the factory took the name of Rockingham Works with the right to use the Earl's crest (a Griffin Passant) as a mark. The production in that year of so difficult a piece of Porcelain as the enormous "Rhinoceros Vase" made for the Earl and still at Wentworth Woodhouse shows that the potters were by no means without experience in Porcelain manufacture.'

M. DUNOYER DE SEGONZAC, whose recent exhibition of one hundred etchings for *Les Georgiques de Virgile* was shown at the Marlborough Fine Art Limited, has presented a copy of the book to the Victoria and Albert Museum.

OUR FRONT COVER.—*Waterfowl in a Landscape* is by James Bogdani or Bogdány, a Hungarian who came to England in the reign of William III and worked for Queen Mary at Hampton Court, where some of his pictures remain. His paintings are chiefly still-lifes, flowers and fruit or bird groups, of which latter subject our cover is an excellent example. He died at Finchley in 1724.

THE 'RHINOCEROS' VASE AND COVER OF ROCKINGHAM WARE FROM WENTWORTH WOODHOUSE IN YORKSHIRE

NEW BOOKS REVIEWED

MICHELANGELO : *PIETA* (1493), MARBLE : ST. PETER'S, ROME : REDUCED FROM *TRADITION IN SCULPTURE* : ALEC MILLER : STUDIO PUBLICATIONS

THE ENGLISH INTERIOR, 1500–1900

By Ralph Dutton

(London, New York, Toronto, Sydney: B. T. Batsford Ltd. 21s. net)

ILLUSTRATING his theme with over a hundred and seventy reproductions from appropriately chosen photographs, paintings and drawings and seven colour-plates, Mr. Dutton has given us a thoroughly well-presented review of the changes and developments effected in the English interior over a space of some four hundred years. It is an admirable guide, written in the erudite but light-handed manner which made its predecessors *The English Garden* and *The English Country House* so pleasurable to read. The present volume rounds off and completes a well-planned trilogy. These three books will be treasured by all who care for our past history, and the more earnest student will retain them on his shelves as handy and valuable works of reference. Together they constitute a record of the social life of our forebears, remarkable in both fullness of detail and documentation. *The English Interior* does not claim to be an architectural text-book, though architecture is the general framework. It discourses of every kind of accessory which goes to make a dwelling-place, taking in its stride furnishings, decoration, food, domestic economy, lighting and glazing, and following closely the progress of gradually evolving styles, fashions and manners. We are made to realize how the changes came about; how fresh elements become introduced and absorbed, at first mingling with existing modes; the reaction to foreign influences under the taste of successive monarchs, enlightened patrons and travelled architects, until a new mode emerges and asserts itself unequivocally and unmistakably. None of these transitions is abrupt, the process is gradual but continual. As Mr. Dutton reminds us, 'one manner melts into another, styles advance and recede only to return later with increased strength, and at no period after the accession of the House of Tudor can it be said that a single style had complete domination.' To that we may agree, except that we must add that when styles return, they do so in different forms and that revivals are never repetitions. Mr. Dutton's study of the subject begins with the last years of the reign of Henry VII, at the time when the first impact of Renaissance ideas reached this country from the Continent. It may be said that since the early days of Henry VIII, no purely English vernacular, untouched by foreign influences, has ever again appeared. The last and greatest examples of the native style, Wolsey's magnificent effort at Hampton Court, Bouchier's mansion at Knole, and Compton Wynyates in Warwickshire, are still happily spared to us. It is the smaller-sized, less pretentious, but often lovely dwelling-houses, mostly of the Eighteenth Century, which are in danger in this age of universal destruction and vandalism, which the author so fervently deplores as 'architectural dissolution.' Of these houses, he concludes, 'in no other country is the general standard so high.' Let us be grateful to Heaven for the National Trust.

Mr. Dutton's book is full of wise observations, based on a profound understanding of his subject. Yet it is impossible to read his later chapters without feeling an infinite despondency at the course architecture and indeed all forms of art have taken during the past hundred and thirty years. In spite of all the preachers and would-be arbiters of taste, there would seem to be a progressive decline in the arts in our time, although the author ends on a slightly more hopeful note. He thinks the turn of the tide has been reached with the lineal descendants of Morris and Webb, and of the school of the Pre-Raphaelites to which they were closely attached. That remains to be seen. The book is turned out in the impeccable Batsford style and is a marvel of cheapness.—H. G. F.

TRADITION IN SCULPTURE

By Alec Miller

(London and New York: The Studio Publications Ltd. 30s. net)

MR. ALEC MILLER, a sculptor of eminence with a lifetime of experience behind him, has written a book which is not only full of profound learning, but contains more real wisdom about the actual practice of his profession than any work of like purpose known to us. There is evidence of his authority on every page; his conclusions are based on convictions reached after much earnest cogitation, and have been carefully weighed before being committed to paper. He seems to have studied all the Western schools of sculpture and to have investigated the principles which inspired them, and is fully acquainted with the works, both major and minor, of all the representative exponents. Thus his arguments have the light of reason and of logic in them. One cannot fail to be impressed by a knowledge so comprehensive and a method so exhaustively analytic. His reading must obviously have been immense. Mr. Miller expounds his views with the utmost clarity, linking up with the actual achievements of the schools he discusses their historical background, the processes by which they have been attained and the motives which generated them. In this he differs from the professional critic who so often seems to be unaware of the mutual interdependence of theory and practice, hiding his want of understanding by the employment of obscure phrases and parrot-like jargon. No vague statements or evasive sophistries mar this excellent book, which should be accepted as the standard *vade mecum* for the sculptor and indeed for every class of reader at all interested in sculpture.

The author has observed profoundly the movements, the actions and reactions of fashion and taste, the influence of history as it passes through the ages, and the causes which effected the changes. 'Sometimes,' he says, 'these are the invention of new techniques, and sometimes new ideas, or both together.' What gives this book a very special value is the author's insistence on the fitness of technique to

material, and his immediate response to any sign of incongruity. As he says, in sculpture 'concept, design and technique all merge.' It is the recognition of this inherent principle that so impresses us in Egyptian sculpture, in the Pentelic marbles of the Parthenon, in the carved figures of Michelangelo. One begins to fear that the invention of labour-saving tools is responsible for much defection in this respect. One has to give thanks to such men as Eric Gill, for example, who insisted upon the importance of a rightful carving technique. At the opposite pole, but now on a tottering throne, sits Rodin, and upon his influence Mr. Miller dwells in some of his most thought-stimulating passages.

At first disconcerting, this great realist and innovator came to be so belauded as a counterblast to the banal sentimentalities of Mercié and Barrias, that he dominated the entire world of sculpture. To-day his prestige is a sadly diminishing quantity. Mr. Miller gives full credit to and even expresses admiration for his undoubted powers, yet most rightly deplores his evil influence on the art of sculpture. Even in marble Rodin could never forget the clay. 'He glorified "the clay" of which man is made, but yet, in the most literal sense, his work remained always and immutably clay.' Another point made by Mr. Miller concerns the deliberately unfinished works by Rodin which 'were considered comparable to the half-hewn figures of Michelangelo.' These works were a mere unintelligent affectation, though to the critics of the time they appeared as a revelation of outstanding genius. 'To those', says Mr. Miller, 'who had no technical knowledge as to their methods of work there seemed to be both similarity and justification. In reality there was neither; Michelangelo's unfinished work is simply work in process; while in Rodin's work the rough-hewn parts are usually deliberately designed for effect and have no technical justification at all.' The book ends with some enlightened and courageous refutation of modern ideas of sculpture. How right is the author in saying that: 'The plea that the traditions of the past lay a dead hand on the present is wholly untrue. That which hampers and confines the artist is far more often a desire to conform to the current conventions of the present.'

The embrace of this book is enormous, ranging from pre-history through the Egyptian, Babylonian and Assyrian, Greek, Roman, Early Christian, Mediaeval, Renaissance, and Baroque periods to the renewed Classical and Modern reactions. There are over two hundred aptly-chosen illustrations to the book.—H. G. F.

MASTER GOLDSMITHS AND SILVERSMITHS OF NOVA SCOTIA AND THEIR MARKS

By Harry Piers

Nova Scotia: The Antiquarian Club of Halifax. $10.00)

THIS book has obviously been produced under the direction of the Editors Miss A. M. Strachan and Miss Una B. Thomson, with the greatest of care and the minimum of omission, and it must be of considerable value to students of Nova Scotian silver; but it would seem unlikely that the subject will appeal to collectors in Britain for the next hundred years, as one finds that the goldsmiths of Nova Scotia of the Nineteenth Century are treated with the same awed reverence that is occasionally applied to Paul de Lamerie and the great Huguenot workers over here. It is difficult for people in this country to interest themselves in objects of Nova Scotian craftsmanship when they know full well that many of the parallel English pieces are still being consigned to the melting-pot as being neither antique, nor yet modern—in fact, as coming into the all-condemning category of 'Victorian.'

Nevertheless this book must in the course of time be of great value to the student, as it has been largely compiled by a man who knew personally many of the craftsmen about whom he writes, and who must have been able to put his hands on a very great deal of evidence which will inevitably be lost to students at a later date; also there can be little question that it must preserve from destruction some of the pieces bearing Nova Scotian marks which do from time to time appear in this country and which have in the past been condemned as bearing forged British marks. In England we are only just coming alive to the fact that the Colonies in the Nineteenth Century copied, to a greater or lesser extent, the English form of marking, and it is to be hoped that as a result of this work we shall be able to see some pieces which were hitherto classified under the general term 'Colonial' correctly ascribed to Nova Scotia.

Plate 17 should be a source of encouragement to those students who are interested in the practical side of silversmithing with a view to making it their profession, for of the five silversmiths there shown whose length of life is recorded, the average age is 83.—J. P. H.

ILLUSTRATIONS FROM SHAKESPEARE

By Eugen Dragutescu

(Utrecht: W. de Haan. Fl.140 (£13)
In larger size (18 in. by 14 in. approx.) Fl.250 (£24))

A PORTFOLIO containing facsimiles of drawings based upon subjects from the plays of Shakespeare, by a Rumanian artist, Eugen Dragutescu, published by Messrs. W. de Haan of Utrecht and introduced by Professor Fr. van Thienen, reveals a teeming imagination and a rather restless, not to say febrile temperament. The drawings, which are carefully reproduced and presented in a costly, lavish manner, are of great animation, loosely handled, with a nervous and expressive touch, but seem to us to have little if any of the Elizabethan drama in them, except an occasional reminiscence of costume. Shakespeare, being free of time and place, universal in fact, has inspired the subject-matter for so vast a number of painters and illustrators that it has become an extremely difficult matter for an artist to avoid being reminiscential. And from this danger Mr. Dragutescu has certainly steered clear. That his drawings are not merely illustrative of the text, and not in the least theatrical, are virtues in them. They are original and personal interpretations of characters and incidents and stand on their own merits. Professor van Thienen, who is an expert on the art of the theatre, tells us, 'these apparently hastily drawn illustrations are in fact the result of long meditation and study.' He also has noted that there is 'not the slightest indication of any scenic possibility.' They could not possibly be staged. Round the episodes and personalities of the Shakespearean world, Mr. Dragutescu's pen has woven a tangle of dreams in line almost as light and elusive as thought itself. They are ideas projected upon the artist's brain from his reading of the plays and which he was impelled to transmit to paper. The nervous disposition so manifest in all these drawings, has been no doubt intensified by the retention Mr. Dragutescu suffered in a Nazi internment camp during the recent year. The portfolio contains three frontispieces, one original drawing, thirty-one illustrations, and eighteen proof-drawings. Only seventy-six copies of the album have been printed, for private circulation, and each bears the copy number and the autograph of the artist.—E. C.

JULIUS CAESAR IBBETSON (1759–1817)

By Rotha Mary Clay

(Country Life, £3 3s. net)

FEW artists could have lived a fuller, more adventurous, various and less ordered life than Julius Caesar Ibbetson. With no prospects other than a facility for drawing, he 'flew to the Metropolis' from Yorkshire at the age of eighteen and became a dealer's hack. At twenty he married and produced a large family. Dogged by poverty, in the early years of his career, we can imagine with what hope he accepted, at the age of twenty-eight, the post of official artist to Colonel Charles Cathcart's mission to China. Here was a chance, perhaps, to 'sail on an even keel' for a while, but the death of Cathcart, soon after leaving Java, frustrated the mission. Ibbetson had spent a year travelling about the world to no financial purpose. During the five years, 1793–8, Ibbetson's misfortunes were chronic. He lost his wife and eight of his thirteen children, eking out a precarious existence, but apparently always working. In 1798 we find Ibbetson in Liverpool. He had bound himself to a dealer,

STILL FROM A SILHOUETTE FILM MADE BY LOTTE REINIGER : FROM *PROFILE ART THROUGH THE AGES* : BY R. L. MÉGROZ : FROM THE ART TRADE PRESS LTD.

Thomas Vernon, who had agreed to pay the artist's debts in exchange for pictures. Ibbetson fulfilled his side of the contract, but Vernon defaulted. Like the vagrant characters that the artist so often put into his paintings, Ibbetson wandered about England, Wales and Scotland, contriving to make some kind of living, and to exhibit frequently at the Royal Academy. At the turn of the century, Ibbetson is happily installed in the Lake District with a second wife less than half his age. Finally, the artist 'anchors' himself at Masham in Yorkshire, and comes to his last rest there on October 15th, 1817. Miss Clay relates Ibbetson's story with great skill, sympathy, and no little research. Her book, illustrated with 125 plates, does justice to one of the little masters of the Eighteenth Century, and one moreover who had remained obscure to the general public, though his work has long been known to scholars and collectors. A study of the plates reveals Ibbetson's versatile talent as a social recorder, landscape and marine artist, both in oils and in water-colours. Miss Clay's book is an essential addition to art scholarship of the best period of British painting.—A. B.

PROFILE ART THROUGH THE AGES

A study of the Use and Significance of Profile and Silhouette from the Stone Age to Puppet Films

By R. L. Mégroz

With over two hundred illustrations

(London: The Art Trade Press Ltd. 25s. net)

As a relief to the over-complications of the visual arts in recent times, and especially as seen in technicolour and the divagations of the surrealists, our tired eyes find refuge in the direct appeal of the shadowgraph. Let us turn down the lights for a while and follow Mr. Mégroz into shadowland. Whoever follows his footsteps in this book is never likely to regret it.

The versatile Mr. Mégroz, distinguished in many fields of art and literature, has made a penetrating study of the art of the profile, a theme which had occupied his mind over many years. The subject had always interested him and, although a few books on the silhouette have appeared in recent years, he felt that a fuller examination, especially into the remote origins and the historical aspect of the profile, had been unduly neglected. The result is a picture-book of remarkable fascination and not less value, elaborated with the profound research of the scholar and full of enlightening commentary. From an enormous reservoir of available material the author has made a selection of illustrations as practical as it is praiseworthy.

The significance of the profile cannot be over-estimated. Letters in all languages, written or printed, ideograms and hieroglyphics, all are profiles, evolved from images of material things, in order to convey their meaning in the simplest and most direct manner to our understanding. In like manner the silhouette picture has a universal appeal. Its lineage is of such immense antiquity that it began, as Mr. Mégroz says, 'before recorded history,' so that the shadow picture has accompanied mankind throughout the ages and is part of our nature. What, we may ask, makes the first and most potent impression on our sight—the outline of the form or the interior content, and which is the easier to remember? The retention in the mind of the image's subtleties of colour and modulations of light and shade is a much more sophisticated accomplishment which has probably taken aeons to acquire. The grip of the silhouette on the sensorium is immediate, untrammelled by intricacies of tone values and internal modelling. It therefore speaks to us directly. It follows that it is so much easier to draw a face or figure in profile than in frontal aspect that everybody begins to draw in the same way and most right-handed persons draw people looking to the left. A valuable lesson to be learnt from the profile is that the flat pattern always tends towards decoration. It is indeed decoration half-made. The flat pattern arrests the eye definitely and focuses the sight on the plane which it occupies, instead of causing it to hover vaguely in unfixable space. I have never been able to forgive a carpet which refuses to lie flat on the floor, and we are all aware how the patterns on ill-planned wall-papers are so often apt to dart at us.

The successive chapters of Mr. Mégroz's entrancing book discourse learnedly of the art of the so-called Cave Men and the Stone Age, the symbolic forms of Egypt, the black-figured and red-figured pottery of Greece, an 'Ornamental Miscellany' embracing early Christian and Byzantine motifs, Mosaics, the 'Arabesque,' the Heraldic Style, the Human Profile as expounded by Lavater, the 'Painted Shadows' and the Paper Cutters, and the Silhouettists both professional and amateur, down to the practitioners of modern times. One of the most successful of these was the late Caran d'Ache, who had an amazing gift of telling a dramatic story by means of the silhouette, and of these Mr. Mégroz illustrates some of his happiest efforts. One recalls at this point the pleasure we elders used to obtain from the delightful little shadow-plays, given under the name '*Ombres Chinoises*,' at the *Chat Noir* in Paris in the early 'Nineties,' which were designed by Henri Rivière and others. There was also a fascinating toy of our youth known as the *Zoetrope*, or 'Wheel of Life,' a kind of top which on being spun would set in motion the silhouetted figures painted on it. Here also perhaps we should mention those ingenious Chinese wrought-iron pictures, of cut metal in frames, made to hang so as to cast their shadows upon a wall.

Among the most beautiful and most perfect specimens of the modern silhouette are surely those cut by Hubert Leslie, who seems to have a natural gift for scissor-cut pictures. His sense of spacing and rhythm as seen in the examples of elegant nude figures and plant forms illustrated, remind us strangely of the work of the now almost forgotten German 'Fidus,' who so gracefully decorated the earliest numbers of *Jugend* in the 'Nineties.' The art of the profile is an art which will never die.—H. G. F.

THE DECORATIVE ARTS OF SWEDEN

By Iona Plath

(New York: Charles Scribner's Sons; London: Charles Scribner's Sons Ltd. 1948. $10)

THIS delightful book by Iona Plath, herself a designer of Scandinavian origin, is a veritable treasure-house. She shows us a people who during centuries has built up a tradition of beautiful things in a beautiful home, solidly based on their old arts and crafts. Their leading artists are happy to design everyday ware for the working man's home as well as exquisite things for the connoisseur. During the cold, dark winters, when little work can be done outdoors, men and women sat round the fire, spinning, weaving,

carving, etc., partly to beautify their homes and partly to eke out a family income.

They based their designs on surrounding nature—trees, flowers and animals—or on biblical or fairy stories. There was a certain amount of foreign influence, Flemish and French, brought in by the upper classes, but it was soon assimilated into the traditional national forms.

With the coming of the industrial age both taste and quality tended to deteriorate, for which reason societies were formed to safeguard the precious national heritage. These societies—which still flourish—have a dual aim: to protect home handicrafts and to raise the standard of manufactured goods by intimate co-operation between willing manufacturers and prominent designers. As a result there are to-day all over Sweden shops which offer for sale homecraft ware and which place special orders with the craftsmen, supplying patterns and colour-sketches prepared by first-class artists. Hence one may find in hotels, theatres, public buildings, and, of course, in private homes, textiles, metalware and furniture of excellent taste.

The five hundred illustrations, of which thirty-two are whole-page coloured ones, covering old as well as modern things, are a joy. They show textiles made from homespun, home-dyed wool, woven in patterns often centuries old, gay embroideries and lovely linen table-cloths or hangings with elaborately plaited fringes. There are also reproductions of some amusing wall-paintings, naif, alive and delightfully humorous. Often they illustrate stories out of the Bible, as for instance Elijah, a sturdy Dalecarlian peasant driving his horse and native cart straight up to heaven, or a buxom Queen of Sheba in a plumed hat coming to visit King Solomon. Sweden has always been known for its good metalwork, and we find some fine examples of early wrought iron, especially the mounts on a twelfth-century wooden church door. There are also some admirable hand-beaten candlesticks and silver and pewter ornaments. But wood was the basic material, from which most things were made, from spoons to furniture, and Miss Plath has some splendid illustrations of both painted and carved woodware. Glass-making is also an old craft in Sweden, often a family inheritance, and old as well as modern Swedish glass from Orrefors and Kosta, etc., so well-known to-day, is temptingly represented here.

This book should convince the reader that Miss Plath is right when she says that Sweden is a most satisfying country for those who love beautiful things.—L. C.

SIR GODFREY KNELLER AND HIS TIMES, 1646–1723

By Lord Killanin

(London and New York: B. T. Batsford Ltd. Illustrated. 42s. net)

YOUR genuine artist, whose instinct tells him that he is not as other men, is at very least justified by the fact that no specialist in any 'mystery' is quite as 'other men' in that particular. In artists of the type of Kneller, as well as in certain others far less gifted, this consciousness approaches ostentation. It must be borne in mind, however, that Kneller was not alone in boastfulness; it was to some extent a characteristic of his age. Not that some of his most explosive utterances were lacking in common sense. 'Dost thou think, man, *I* can make thy son a painter! No; God Almighty only makes painters,' is a saying which should be imprinted in letters of gold in every modern art school.

Nevertheless, a showiness in Kneller's speech is paralleled by an overweening assurance in much of his paint. Kneller was not a great artist, though he was a very dexterous one. Conceding that his proper fame has been obscured by a host of inferior works partly or wholly by other hands, one has also to admit the existence of a horde of genuine 'Knellers' whose lack of quality is imperfectly disguised by flashy treatment. Were Kneller solely known by such portraits as his *Chinese Convert* (so-called *Père Couplet*) at Kensington Palace, his *Marquess of Tweeddale* in the National Gallery, or his *Matthew Prior* at Trinity College, Cambridge, we could esteem him far more highly than in fact we do.

Lord Killanin's 'life' of Kneller follows and acknowledges the research of earlier authorities, including the very notable contributions of Collins Baker; but Lord Killanin, one is glad to note, has made his book an independent entity. While attempting to classify and to document Kneller, he has also essayed to 'place him in his period.' The latter, difficult task might, at times, have been more successfully achieved by significant implication than by direct statement, but the principle and, within a little, the performance are sound enough, resulting in a volume that must be frequently—and pleasurably—consulted. If not the last word on Kneller, Lord Killanin's book takes its place as the standard biography of the artist.

It reveals a deal of thoroughness, and the present reviewer, for one, commends Lord Killanin for providing a chart-pedigree of Kneller's ancestry and descendants—the latter by way of the artist's association with Mrs. Voss. (That school of biographers which decries such genealogical matters has the advantage of evading many difficulties.) If it be hypercritical to wish that rather more paintings and some fewer prints had been illustrated in the book (though all are relevant to the theme), it could be desired that the colour-plates should have done better justice to the originals; but, this last apart, Lord Killanin has been well served by his publishers. As it is, Kneller's career can be followed through its every stage (not excluding the Kit Kat Club episode), providing a telling pen-picture of the brilliant, boastful native of Lübeck who, from 1676 (in Lord Killanin's reckoning) was to be so nearly associated with the course of portraiture in England.—F. G. R.

STUART AND GEORGIAN CHURCHES

By Marcus Whiffen

(London and New York: B. T. Batsford Ltd. 18s. net)

THOUGH our notice of this book is somewhat belated (owing to the great number of volumes which are sent in for review), it is one which may not be passed over in silence. The selection of the theme must have called for courage on the part of the author and considerable faith on the part of the publisher, for its subject is the architecture of the Church of England from 1603 to 1837. It is a theme and a period which has been neglected by writers and looked upon with something like disdain by all who pride themselves upon being purists in architectural styles.

The purpose of the book (as we are told in the author's preface) is to indicate something of the quality—and the quantity—of the achievement of the designers of Stuart and Georgian ecclesiastical architecture.

Although it is not intended to be a text-book, it will (because it is a pioneer work and because of the wealth of information the author has assembled) prove of great interest and value to all students of our architectural history.

Adopting a roughly chronological arrangement, the author (in a text eminently readable, assisted by excellent plates and illustrations in the text) takes us progressively through the successive periods; and in the course of his survey rescues from obscurity the names and achievements of numerous little-known architects. Indeed, this feature may well prove to be its greatest value to many architectural students; for, although everyone has heard of Hawksmoor, James Gibbs, Vanbrugh, James Wyatt or Barry, there are few who know anything of such men as Bland of Truro, Atkinson of York, Carline of Shrewsbury, Foster of Liverpool, Hiorn of Warwick, Henry Beil of King's Lynn or Thomas Archer—to mention only a few. These and many other scarcely remembered names are given their due.

Working upon material which the highbrows have repudiated, the author contrives to endow even the least tasteful of architectural admixtures with interest—and this without the least suspicion of special pleading. The truth is, of course, that the architecture of this eventful period *is* of the greatest interest. It represents a time of transition which we cannot afford to neglect or decry.

In studying the works of the men who were responsible for endowing the Church of England with its own architectural expression, as unfolded by the author, we realize that between the reformed religion

and the buildings especially designed for its service there is an intimate relationship. Especially is this true of the interior which, as a place for preaching and prayer rather than a temple of sacrifice, lends itself to a reformed mode of treatment entirely in keeping with the temperament of the times.

Mr. Whiffen's work contributes an important body of data for the study of eighteenth-century social history.—C. G. E. B.

THE SIGNBOARDS OF OLD LONDON SHOPS

By Sir Ambrose Heal, F.S.A.

(London and New York: B. T. Batsford Ltd. £3 3s. net)

A BOOK by Sir Ambrose Heal needs little more recommendation than the name of the author, for between its covers we are sure to find valuable and interesting material.

The present volume is no exception, for, although London signs have been the subject of previous books by other authors, most of these have been preponderantly of inn signs. Moreover, none has presented this romantic aspect of old London life so fully as Sir Ambrose Heal in this well-produced volume.

All his life the author has been a collector of old bill-heads and trade cards, and it is part of the value of the present work that the descriptions and over four hundred collotype illustrations are culled from actual examples in his own collection. They have therefore an authenticity which would be lacking had they been compiled from sources second-hand.

Grouped conveniently under the various trades, with names and dates of those whose signs they were, there is much valuable and curious information to be gathered by the inquiring student of seventeenth- and eighteenth-century life.—C. G. E. B.

ART FOR ALL. LONDON TRANSPORT POSTERS, 1908–1949

(London: Art & Techniques Ltd. 7s. 6d. net)

EVEN the most successful and popular of exhibitions must come to an end; and before this review can appear in print the London Transport 'Art for All' Poster Exhibition will be over. But, for the many thousands who flocked to see the posters at the Victoria and Albert Museum, here is a handy, well-produced little volume to provide a permanent souvenir of the event.

It is not only a pictorial record of many of the notable posters shown (reproduced in colour and half-tone), but the art of the poster is admirably explained for the layman. James Laver contributes a chapter on the history of pictorial advertisement; Harold F. Hutchison writes of the long tradition for good posters of the London Transport; and Thomas E. Griffits reveals the technical processes by which the posters are produced.—X. Y. Z.

WOOD CARVING

By Alan Durst

'How to do it' Series, No. 17. New Ed., 1948

(London and New York: The Studio Publications Ltd. 12s. 6d. net)

HERE we have, 'straight from the horse's mouth,' so to speak, a clear exposition of the ancient art of carving in wood. The author needs no introduction as a sculptor. Insistence upon his technical or teaching abilities would be superfluous. For over twenty years the students of the Royal College of Art Sculpture School have been nurtured upon his instruction. And here in this book he is passing on the fruits of his experience to all who feel the urge to try their hand at wood sculpture.

A word may be said, however, of the satisfaction it gives the critic to notice with what reliable catholicity of taste the illustrations of examples throughout the centuries have been selected; also the attitude of sound common sense with which he regards his art.

Speaking, as a modern, of some of the modern trends, he tells us in his preface that: 'They lack unity and direction; they are disrupted by conceit and excessive individualism, which may set a fashion but can never found a school.'

It is refreshing indeed to find so modern a master of his art assert that: 'Every kind of distortion, or abstraction, which, either deliberately or through incompetence, runs counter to the nature of the thing suggested, while leaving it recognizable, is "falsification"; and this, in my opinion, can have no permanent place in art.'

A very sound, instructional book.—K. N.

NOTABLE PICTURES

The Contribution of the Public Picture Gallery Fund to the Birmingham Art Gallery

By Eric W. Vincent

(Birmingham: Cornish Bros. 1949. 10s. 6d. net)

THE author of this volume pays a well-deserved tribute to the record of this Fund which, for the past seventy-eight years, has done so much for the Art Gallery and the art-loving public of Birmingham.

Founded in 1871 by Thomas Clarkson Osler, a prominent manufacturer who, by his own wish, remained anonymous until his death in 1876, the Fund has continued to flourish and draw to its assistance other public-spirited donors until, at the present time, its record is one of one hundred and sixteen individual items given.

Throughout its existence the Trustees have done their best (and, taking it all in all, a very good best it is) to purchase representative pictures, drawings, etchings and sculpture of permanent value and interest. Not all, of course, are beyond present-day high-brow criticism (any more than were those of the Chantrey Bequest). But the Gallery and public of Birmingham may well be thankful for such works as Lord Leighton's *Condottiere* (the Fund's first purchase), the *Arab Shepherds* by W. Müller, *The Old Gate* by Walker, *South View of Salisbury Cathedral* by Turner, *Dr. John Thomas* by Reynolds, *St. Mary's Abbey* by Girtin, six drawings by Blake, *King Feisal* by John, *The Bridge at Subiaco* by Brangwyn and *Sir Ray Lancaster* by Orpen. Nor need they ever regret the works by Varley, Roberts, Stark, Hoppner, Zoffany and many another of sterling worth, whose acquisition they owe to this old-established Fund.—K. N.

THE GLORIES OF SALISBURY CATHEDRAL

By Jeffrey Truby

THE GLORIES OF NORWICH CATHEDRAL

By R. H. Mottram

(London: Winchester Publications Ltd. Each 21s. net)

THE manner in which the volumes of this series, designed to commemorate the glories of our English cathedrals, are written and produced is a credit to both the authors and publisher. Their object, to give the general reader as comprehensive a description of these great national shrines as can be provided (at the price), is fulfilled to the letter—if we may use such a term of books in which quite half their charm is in the excellence of their many illustrations.

As we turn from one to another of these well-reproduced, specially taken photographs, we relive the pleasure experienced in past visits to these our nation's great fanes. In fact we get in addition many a glimpse of unfamiliar aspects, which help us to visualize, not only the beauty, but the wonder of these miracles in stone.

The easy way in which the authors unfold their text—far removed from the dry-as-dust architectural survey, yet in no way condescendingly popular, is refreshing and well calculated to enhance our appreciation of the grand heritage which is ours in these old cathedrals.

To both the tourist and the student these volumes will be welcome, for each supplies an historical record, plus a detailed description of the architecture and monuments, with a clearly drawn plan to assist us in comprehending the whole.—C. G. E. B.

GIOVANNI SEGANTINI

By Gottardo Segantini

[illegible] man

Rascher Verlag, Zurich. 1949. Sw. Fr. 38.)

IT is fifty years since Giovanni Segantini died and here we have a new volume by his son, Gottardo, which is welcome, if only because it is a larger and much more fully illustrated work than his earlier testimonies to his father's talent.

[illegible] were young and sentimental, we were very fond of Segantini's work. There is in it such a wide field of fresh sentimentalism, coupled with visions of a world which, with its rarefied atmosphere of the Engadine and its blue distances, is essentially romantic.

He is an artist who needs enthusiasm to interpret him in his many phases; and in the present monograph Gottardo Segantini, with a son's justifiable reverence for his talented father, proves perhaps the best interpreter we could hope for.

Born and bred among the peasants of the Italian Tirol, Giovanni Segantini grew to maturity with a deep love and understanding of Nature in his heart, a simple piety in his soul and a profound sympathy with the homely peasant life which he so loved to paint.

This painter of the High Alps is here presented to us in a familiar, intimate biography, supplemented by a study of the painter as an artist and thinker. The author rightly finds in the artist's works the influence of J. F. Millet and speaks of him as an earnest, solid painter combining the robustness of a Liebermann with the old-style sentiment of a Rossetti. But the emphasis in his critical survey would seem to be upon the individuality which is so strong an ingredient in all Segantini's work.

The book is illustrated with sixteen plates in full colour (finely reproduced), forty-eight half-tone plates and ninety-nine text illustrations, from which we may revive our memories of all his finest works.—C. G. E. B.

SMALL ITALIAN BRONZES AT THE BARBER INSTITUTE

(Continued from page 29)

Bologna.' The result is a natural confusion. The distinctions, however, are more verbal than real, for in the complex and laborious technical processes of bronze sculpture a large amount of the actual manual labour of production is commonly delegated to assistants. In any case the study of the subject is still in a condition where nearly half of the current attributions are no more than guesses, though the guesses of a Bode or a Planiscig may often be inspired by exceptionally acute intuitions of style. Consequently one should not be put off by descriptions which imply a measure of dubiety in the attribution, or frankly admit complete anonymity. The quality and beauty of the piece itself should override all considerations of name as of date.

STAMP CENTENARIES OF 1949

(Continued from page 39)

London to study the process of stamp engraving by the mill-and-die method at the Perkins, Bacon *atelier* in 1848, should have become acquainted with John Henry Robinson, R.A., who was a pupil of their chief engraver, Frederick Heath, and being fully occupied with the organization and equipment of the Brussels Stamp Works, delegated to him the delicate task of cutting the master-die for the Belgian stamps, particularly as the method used was the very reverse of that employed in medallurgy. There can be little doubt, therefore, that the dies were in fact executed by J. H. Robinson, and that Jacques Weiner was responsible only for the laying down of the copper plates (of two hundred subjects each), and possibly for the choice of the design.

The stamps themselves were recess-printed upon handmade paper watermarked with the Royal Cypher, two 'L's' interlaced within a rectangular frame, and were, of course, imperforate, Archer's perforating machine having still to be invented.

On July 1st, 1849, then, the first Belgian stamps were at length issued to the public: 10 centimes, brown, to defray the internal postage on single letters up to 30 kilometres, and 20 centimes, blue, for those conveyed over longer distances.

For simplicity of design and beauty of execution they have few equals. For this reason they are much esteemed and assiduously sought after by connoisseurs of early line-engraved issues. Intensive study of the printing-plates by philatelic specialists has revealed the existence of major varieties in the form of re-touches and re-entries, double-impressions and the like, that has served further to stimulate the already rising values of fine specimens, either singly, or more especially in pairs, blocks and strips of these singularly attractive labels. Out of five and a quarter million pairs originally printed only a small minority has been preserved, and few of those in immaculate condition. As a result, within the last decade, prices for even average copies have appreciated by something like fifty per cent. Again, it is in the country of their origin that Belgium's century-old stamps enjoy their greatest vogue.

A commemorative issue carrying a facsimile of the original design signalized the seventy-fifth anniversary of their inception, in 1925, and this year, as in France, there was issued a centenary series to coincide with the holding of an important stamp exhibition in Brussels, in July.

Seen beside the artistic productions of Belgium and France, the initial postage stamps of the old Germanic kingdom of Bavaria appear crude and utilitarian in the extreme. The design, if such it can be called, is dominated by a bold figure of value set in a parallelogram in the case of the rare 1-kreuzer value, and on a circular plaque for the 3 and 6 kreuzer that followed after. Devised by Herr Peter Raseney of the National Bank, the printing-plates of 180 subjects were built up with separate metal *clichés* cast from dies engraved by F. J. Seitz and locked together in a chase by the printer, J. G. Weiss of the University Press, Munich. First used on November 1st, 1849, the 1-kreuzer black stamp of Bavaria is numbered among the fifty rarest stamps of Europe, the intense black shade being somewhat scarcer than the subsequent printing in grey-black. Incidentally, it was the first postage stamp to be issued in the whole of Germany.

THE JAMES B. NEALE COLLECTION OF OLD ENGLISH SILVER

(Continued from page 51)

ship but not pleasing, although showing his remarkable virtuosity.

The collection in its present setting, next to the Garvan Collection of American silver, will prove most instructive and interesting, for while it is by no means so great numerically, nor does it contain so many examples which in relation to its field occupy a relative position of importance, the Neale pieces show many interesting points in relation to American work. This has already been mentioned in connexion with the two Monteiths and the tapering tankard with moulded mid-band. The Charles II porringer, by the maker IA, illustrated here is interesting in comparison with the more ornate covered cup with the Bayard arms, by the early-eighteenth-century New York maker, Gerrit Onkelbag, while Pieter Van Dyck's large, straight-sided, lighthouse caster with the Schuyler arms, early Eighteenth Century, keeps the seventeenth-century form as compared with the octagonal form of the Queen Anne pierced examples in the Neale Collection, which are practically contemporary with it. The student will find other points of relationship and contrast between American and English silver, making it valuable to have these collections under the same roof.

Photographs of silver in the Neale Collection are reproduced by courtesy of the Yale Gallery of Fine Arts.

IN THE AUCTION ROOMS

By T. P. GREIG

WATER-COLOUR DRAWING BY WILLIAM BLAKE: *THE FOUR AND TWENTY ELDERS CASTING DOWN THEIR CROWNS*: GRAHAM ROBERTSON COLLECTION: SOLD AT CHRISTIE'S FOR £6,720: GIVEN TO THE TATE GALLERY

GRAHAM ROBERTSON BLAKE DRAWINGS

CHRISTIE'S penultimate picture sale of their 1948–49 season, which took place on July 22nd, will long be remembered for the history-making dispersal of the famous and incomparable collection of the works of the mystic, dreamy poet-painter, William Blake, formed by the late Mr. W. Graham Robertson, artist, playwright, theatrical designer and producer, who died last September at the age of eighty-two. For this, in the words of Dr. Geoffrey Keynes, who compiled the admirable sale catalogue, 'is indeed the greatest Blake sale that has ever taken place or ever will, and it is a matter of conjecture whether the shade of Blake or Graham Robertson will, in their different ways, take the greater pleasure in the event.' Robertson was nineteen years of age when he acquired his first Blake, a remarkable sepia wash drawing, *A Vision*; and the first painting he bought was the much more famous *Ghost of a Flea*, in tempera, which had cost him £12—this is one of the four Blakes which he bequeathed to the nation to augment the gift of nine hand-coloured prints he had made in 1939. Between the years 1904 and 1907 he was able to acquire a large part of the collection of Thomas Butts, who had been Blake's patron and mainstay during many years of his life. Some of the works Robertson bought cheaply at auction; many he purchased from Captain Butts, the grandson of Thomas Butts. After 1907 few additions were made to his collection—his last purchase (Christie's, 1938), the colour-print of *Christ appearing to the Apostles*, is one of the four he bequeathed to the nation. Now for some details of the memorable sale of July 22nd. The British Museum, the Tate Gallery, the National Gallery of Scotland, the Fitzwilliam Museum (Cambridge), the Southampton Art Gallery and the Brighton Art Gallery, in keen competition with English and American dealers and private bidders, succeeded in winning at high prices the more important works. When the sale was completed for the great total of £61,599, the auctioneer, Sir Alec Martin, announced that he had been asked to say that the trustees of the Graham Robertson estate had decided to present, through the National Art-Collections Fund, to these galleries the works which they had secured under the hammer. The auction valuation of these princely gifts was £41,181.* The following are among the more notable of the gifts, all water-colours—the winning bids made by Sir Alec Martin, who acted on behalf of all the galleries, are given in brackets: British Museum: *Jacob's Ladder* (£5,460); the Tate Gallery: *The Four and Twenty Elders casting down their Crowns* (£6,720) and *Lucifer or Satan in his Former Glory* (£1,260); the National Gallery of Scotland: *Job Confessing his Presumption, or The Lord answering Job out of the Whirlwind* (£7,770, in the Captain Butts sale, 1903, this was bought in at £105); the Fitzwilliam Museum: *The Ascension* (£7,350, bought in for £115 in 1903) and *The Angel of the Divine Presence clothing Adam and Eve with Skins* (£1,365); the Southampton Art Gallery: *Ruth Parting from Naomi* (£1,470, cost £122 in 1903); and the Brighton Art Gallery: *The Adoration of the Kings*, tempera on canvas (£735, bought in for £66 in 1903).* The works sold to private buyers or dealers included: *The Third Temptation*, which fetched £2,310; *The Compassion of Pharaoh's Daughter, or the Finding of Moses*, £2,152 10s. (bought in for 19s. in 1853); *Fire*, £1,050 (bought in for £205 in 1903); *Abraham and Isaac*, tempera on canvas, £997 10s.; *Samson Subdued*, £861 (bought in for £50 in 1903); *Christ in the Lap of Truth*, £620 (sold for £17 17s. in 1904); *The Hymn of Christ and the Apostles*, £840 (bought in for £82 in 1903); and *Christ Baptising*, £651 (cost £18 18s. in 1904). A few pictures and drawings by modern artists, belonging to Robertson Graham and others, brought the wonderful day's total up to £65,032. In this section a Blake tempera on canvas varnished, *The Last Supper*, probably the picture exhibited at the Royal Academy in 1799, which came from an anonymous source, was purchased for the recently formed William Blake Trust for £819.

PICTURES, DRAWINGS AND PRINTS

AT Christie's, on May 13th, *The Courtyard of an Imaginary Palace*, showing a young nobleman, his attendants, a beggar and a bookseller in the foreground, by B. Belotto, changed hands at £1,155; a small picture of a delft bowl and cover, a silver goblet, wineglasses and other objects on a marble table covered with a carpet, by W. Kalff, signed and dated 1671, £1,050; a J. E. La Fargue panel of *Prospect of the Beginning of the Vyverberg and the Voorhout at The Hague*, 1761, signed and dated 1762, £567; *The Masked Ball*, by Tiepolo, £546; a similar sum was given for a tiny panel, *The Penitent Magdalen* by G. Dou; and a small landscape, with a horseman on a white horse asking his way from a peasant, by A. van de Velde, £525—this sold for £89 5s. in 1900. On May 27th, a Gainsborough portrait of *Dr. Richard Warren, Court Physician to George III*, realized £1,050; two small wash drawings, heightened white, of woody landscapes with peasants and cattle, by Gainsborough and given by him to his pupil, Miss Charlotte Warren, brought £341 5s.; while £651 was given for a W. van de Velde composition of fishing-boats and other vessels becalmed off the coast; and, on June 10th, *A Pegged down Fishing Match*, painted by W. Dendy Sadler in 1884, made £367 10s. Interest in the sale of June 17th, which totalled £11,993, centred in a remarkably fine Rembrandt sheet of studies (8¾ in. × 9 in.) of various heads and a

* For further details see *The Connoisseur Divan*.

woman with a baby, in pen, bistre, wash and red chalk. This went to the Barber Institute, Birmingham University, for £4,200. It belonged to the late Mr. Oscar [illegible] Oppenheimer, and had been given to him by his brother, the late Mr. Henry Oppenheimer, whose famous collection of old-master drawings realized £91,915 at Christie's in 1936. Among a few pictures, sold on June 24th in aid of the Young Women's Christian Association, was a small painting by Mr. Winston Churchill of *The Blue Sitting Room, Trent Park*, the home of the late Sir Philip Sassoon, painted in 1934, and exhibited at last year's Royal Academy. It sold for £1,312 10s., and the purchaser, Mr. Assis Chateaubriand, proprietor of a Brazilian chain of newspapers, intends to present it to the Art Museum at San Paulo, Brazil. On July 1st, a small picture by Constable of *The Harwich Lighthouse* fetched £651; and £441 was paid for *The Western Isles*, by Sir D. Y. Cameron. In a sale totalling £22,690 on July 15th, £3,360 was given, after an opening bid of 40 guineas, for a portrait of a man, in black dress and white ruff, resting his right arm on the back of a chair, by Rubens—this belonged to the Earl of Jersey; while from the collection of the late Mrs. George Keppel came a Hoppner portrait of *Mrs. Mary ('Perdita') Robinson*, actress and author, who, through David Garrick's influence, first appeared as *Juliet* at Drury Lane Theatre in 1776, which changed hands at £2,415—this will in all probability pass into an American collection; and a Raeburn portrait of *Mrs. Dewar, of Vangray (Mrs. Keppel's maternal great grandmother)*, in white muslin dress with mauve sash and black cape, seated in an armchair under some trees, changed hands at £2,100. *A view on the Grand Canal, Venice*, from the Carita looking towards the Dogana, with gondolas and figures, by A. Canaletto, belonging to the Earl of Shaftesbury, realized £945. Anonymous properties included a gipsy fortune-telling picture, *La Bonne Aventure*, by J. B. Pater, which sold for £2,940; and a small picture of *St. Francis receiving the Stigmata*, by El Greco, made £1,470.

[illegible] CENTURY IVORY HANDLE OF A [illegible] W. JOSEPH HOMBERG COLLECTION : SOLD AT SOTHEBY'S FOR £1,400

The most notable of Sotheby's recent sales was that of Dr. H. A. C. Gregory's well-known collection of pictures and drawings by John Constable. This was held on July 20th, and the 25 portraits and oil-sketches and 68 water-colour and pencil drawings reached a total of £28,467. The highest bid, £13,500, was made by the sale-clerk for the large painting of *The Marine Parade and Old Chain Pier, Brighton*, which was exhibited at the Royal Academy in 1827, and was last shown in this country at the Constable Centenary Exhibition, Tate Gallery, 1937. Three years ago it was shown at the Exhibition of Masterpieces of English Painting, held at the Art Institute of Chicago. The picture was sold at the artist's sale at Foster's in 1838 for 42 guineas, and subsequently passed into the celebrated Sheepshanks Collection, where it remained until acquired by Dr. Gregory. After the sale it was announced that the painting had been bought in. Among the pictures to change hands was a small *Landscape with Windmills and a Cornfield near Brighton*, which fetched £2,000; a painting, on brown paper laid on canvas, of two fishermen near a boat drawn up on the beach, with Martello towers in the distance, £1,000; a tiny picture of an East Bergholt country road, with a man resting by a milestone, on the back of this painting was a smaller landscape with a house on a hill, £1,600; a landscape with trees and clouds, painted on paper laid on panel, £850; an evening landscape with cattle grazing on a gently sloping meadow, £820; and a small panel of sailing-boats off-shore in a choppy sea, £540. Among the water-colour drawings was a tiny study of trees in spring, which fetched £200; a slightly smaller view of *Hampstead Heath*, with a cloudy summer sky, £200; and *The Coronation Procession of William IV passing Charing Cross*, £340; while £190 was given for a very small pencil-and-black-chalk drawing of an artist seated at a table sketching a landscape. A few pictures and drawings by other artists, also belonging to Dr. Gregory, brought the day's total up to £32,649. In this section, £950 was paid for a Maurice Utrillo painting, *The Barracks*. On May 18th, a Dutch winter scene, with many figures skating and walking on a frozen river, by Aert van der Neer, made £1,100; and £700 was bid for a small panel of a bouquet of spring flowers in a vase, with insects and butterflies on the blooms, by Jan 'Velvet' Brueghel. In a sale of prints, on June 9th, a set of eight coloured aquatints of *The Beaufort Hunt*, by Henry Alken, after W. P. Hodges, fetched £230; and an impression of Sir Muirhead Bone's etching, *A Spanish Good Friday, Ronda*, £155. On June 15th, three paintings by F. Brunery realized £770—£300 being given for one showing three cavaliers around a table laden with wine and fruit; a small Fantin-Latour picture of flowers in a blue-green glass vase, signed and dated 1862, £600; and a pastel drawing of a father, mother, child and a dog in a decorated room, by Edouard Vuillard, £420. On June 22nd, £1,900 was given for a large picture of *St. Bruno* in a landscape, holding a cross, by F. Zurbaran; and an eighteenth-century French school landscape, with a waterfall and cottages among trees, brought £950; while on June 29th, the collection of old-master drawings, formed by Mr. Victor Koch, realized £2,876—Dr. James Hasson gave £200 for a Van Dyck preliminary study, drawn with brush in bistre, for his painting, *The Descent of the Holy Spirit*, in the Kaiser Friedrich-Museum, Berlin; and, on July 6th, Mr. H. W. Arthurton's collection of sporting pictures totalled £4,793—the highest price, £1,800, was given for a large painting of *Lord River's Stud Farm at Strathfieldsaye; 'Whalebone,' winner of the Derby, as foal, and his dam, 'Penelope,' in the foreground*, painted in 1807 by Jacques L. Agasse, a Geneva-born artist, whose work is seldom seen in the auction rooms. An article on the life and work of this artist, by C. F. Hardy, with an illustration of this picture, appeared in THE CONNOISSEUR, August 1916 and January 1917. Two small Jan van Goyen panels, *A River Scene with Boats* and *A Cottage in the Dunes*, sent by the Earl of Plymouth, sold for £1,340; from the Earl of Jersey came four water-colour drawings of Swiss scenery, drawn in 1817 by G. Lory and F. W. Moritz, which realized £610; and an anonymous vendor's small composition of a nautilus cup, *römer*, wineglass, and a delft bowl filled with fruit, by Willem Kalff, signed and dated 1661, fetched £520. On July 21st, four paintings by P. Wilson Steer, belonging to the late Mr. H. C. Laurence, brought a total of £850—the highest price, £340, was given for his *A Misty Evening near Knaresborough*, and £280 for *Low Tide, Bosham*, 1914.

At Robinson & Foster's, on June 16th, £157 10s. was paid for a still-life subject, on panel, by W. C. Heda; while, on July 14th, £304 10s. was given for a view in a street with an archway, figures and dogs in the foreground, by P. de Hoogh. At Dowell's (Edinburgh), on May 27th, an interior with figures and a hound, by E. Mieset, made £152 5s.; *The Toast*, by J. Munsch, £100 16s.; and *The Pedlar*, by H. Tenkate, £162 15s.

FURNITURE AND ART OBJECTS

LIVELY bidding marked the two-day sale at Sotheby's, on May 30th and 31st, of the late Sir Bernard Eckstein's collection of Continental ceramics, which ended in a total of £16,552 being recorded for the 203 lots offered. The interest in the sale centred mainly in the remarkably fine series of figures modelled by *Franz Anton Bustelli*, the head modeller of the eighteenth-century German factory at Nymphenburg. Among these was an attractive figure of a young woman ($7\frac{7}{8}$ in. high), standing holding a sheet of paper on which is inscribed 'Voi sapete ricordato Delle Parolle promesse' and signed 'Leander'; and one ($6\frac{7}{8}$ in. high) of *Pantaloon from the Italian Comedy*.

These went to Mr. Leslie Perkins for £890 and £720 respectively; while £420 was given for a pair of figures of parrots, each perched on the cross branches of a tree (6¼ in. high), modelled by *Dominikus Auliczek*, of the same factory. A magnificent Meissen group of the Tyrolese dancers (6½ in. high), by *J. F. Eberlein*, sold for £500. This group was first modelled in 1735 and inspired the well-known Chelsea and Bow versions of the same subject. Other Meissen pieces included a pair of figures of camels, by *J. J. Kaendler*, with German ormolu mounts (16½ in. high), which brought £420; and an early 'Crinoline' group with figures of a lady and gentleman embracing (6 in. long, 4⅜ in. high), £340. A rare Fulda group (6¼ in. high) of a lady and gentleman in hunting attire, with tree background from which hang two partridges, fetched £420; and a pair of richly decorated Sèvres 'rose Pompadour' dishes of diamond shape, painted in the centres with bouquets of flowers by *Baudion and Huny*, made £340. A series of Ludwigsburg miniature figures and groups, traditionally said to represent a 'Venetian Fair' which Duke Carl Eugen, of Württemberg, held after his return from Venice in 1768 as a winter *divertissement* for his Court in the market-place of Ludwigsburg, sold in 48 separate lots, realized £2,126—the top price, £160, being given for a satirical group, by *Jean Louis*, the head modeller of the factory. A few pieces of Eckstein sculpture came under the hammer on July 8th, when £620 was paid for a terra-cotta bust (17¼ in. high) of 'Sabine Houdon,' when about three or four years of age, by her father, *Jean-Antoine Houdon*, which had cost Sir Bernard Eckstein £430 in 1937; and a marble figure of a winged and helmeted youth standing against a tree (32 in. high), by *Falconet*, realized £300. So far the series of Eckstein sales, which began last October, has realized £220,000; and more sales are due in the autumn. Interest in the sale at Sotheby's on May 20th centred in a few old English small bracket clocks sent by various collectors. The first to be noted was one, the movement by *Thomas Tompion and Edward Banger* enclosed in a case veneered with ebony on oak (16 in. high), belonging to Mr. Ralph Falcon-Cooke. This changed hands at £1,200; while a similar sum was paid for the late Sir George E. Leon's silver-mounted example of the craftsmanship of *John Knibb of Oxford* (12 in. high); and £950 was given for a fine specimen from the workshop of *Daniel Quare*. On May 26th, a marble statuette of 'Voltaire,' by *J. C. F. J. Rosett*, went to Dr. James Hasson for £370—this was illustrated in THE CONNOISSEUR for July 1927. A long-case clock, with movement by *Thomas Tompion* enclosed in the original oak case veneered with burr walnut, sold for £1,300 on June 3rd; and a small bracket clock, the movement by *Joseph Knibb* enclosed in an oak case veneered with ebony, made £600; and, on June 17th, a rare Astbury Whieldon group of a pair of lovers (4⅜ in. high), realized £360; and a Whieldon figure of *The Spinario* (6¼ in. high), inspired by the famous statue of *The Spinario* in the Capitoline Museum, Rome, fetched £220. Chelsea porcelain in the sale on June 28th included a fine group (14 in. high) emblematic of *Summer and Autumn*, of the gold anchor period, which brought £530; a claret-ground garniture of three *pot-pourri* vases and covers, painted with a bold pattern of roses, carnations and other flowers, of the same period, £520; and a white bust of *George II* supported on a Rococo bracket with a seated figure of a youthful *Britannia* (25 in. high), £400. A pair of salt-glaze swans, each with two newly hatched cygnets emerging from under the breasts (7½ in. high), sold for £440; and a set of four Tournai jardinières, of pail shape with double-scroll handles, from the celebrated Duke of Orleans service, painted with panels of birds and insects, by *Jean G. J. Mayer*, £500. On July 8th, a marble relief of the head and shoulders of a helmeted warrior (16¼ in. high, 12¼ in. wide), belonging to an anonymous vendor, and catalogued as by *Andrea del Verrocchio*, received a final bid of £3,800. This piece has been in England since the middle of the Nineteenth Century; nothing is at present known regarding its earlier history. Following this came a marble relief (17 in. high, 12½ in. wide), of the '*Three Graces listening to the Song of Cupid*,' by *Bertel Thorwaldsen*, which changed hands at £400. This is a version of the memorial erected in the Milan Cathedral in memory of the Italian painter Andrea Appiani, who died in 1817. Two late-fourteenth-century English alabaster panels, one of *The Nativity*, the other of *The Resurrection*, the latter illustrated in THE CONNOISSEUR for May 1934 (page 340), sold for £440; an eighteenth-century ormolu-mounted Chinese porcelain bowl and cover, decorated with peonies and foliate scrolls under a celadon glaze, £580; and two small Sheldon armorial tapestry maps, one woven with a part of Gloucestershire, the other with a part of the Severn Valley, £520. On July 15th, £500 was given for an early George II wing armchair, covered in *gros-point* needlework with a bold floral design, with scrolled arm supports and supported on cabriole legs back and front; and, on July 22, an early-sixteenth-century German suit of fluted 'Maximilian' armour changed hands at £920; an attractive small timepiece, the movement by *George Graham*, a former assistant and nephew by marriage of Thomas Tompion, £340; a *verre-eglomisé* chimney glass, *circa* 1700, decorated with the arms of the Dashwood family, £260; and an Agra carpet (21 ft. × 14 ft.), woven with an Indo-Persian floral design on a red field enclosed by a wide, dark-blue lotus border, £290. In a sale totalling £14,119, on July 19th, a twelfth-century English or French ivory handle (11½ in. high) of a *flabellum* or liturgical fan, beautifully carved in four zones with four Biblical subjects, including *Christ in Glory*, sold for £1,400; a similar sum was also given for a Ming dynasty grey-green jade figure of a water buffalo (12 in. long, 5¾ in. high) in a recumbent attitude; a thirteenth-century Limoges *champlevé* enamel shrine (4 in. wide, 4¾ in. high), decorated with the *Martyrdom of Thomas à Becket*, the heads of the figures being in gilt-bronze relief, £850; a T'ang dynasty silver dish, the sunken centre decorated with a peacock in its glory (9½ in. diam.), £610; a Shang Yin dynasty bronze circular tripod cauldron with two loop handles, the body decorated in high relief with *t'ao t'ieh* masks on a ground of thunder fret with black inlay, £460; a thirteenth-century Persian bronze decagonal ewer, inlaid in silver with figures of Persian hunters, Christian saints, etc., £420; and a Sung dynasty finely coloured Ch'un Yao conical bowl, the exterior with large irregular 'splash' of light plum-coloured tint on a pale lavender-blue ground (5¾ in. diam., 3¼ in. high), £400.

TERRA COTTA BUST "SABINE HOUDON," BY HER FATHER J.-A. HOUDON: SIR BERNARD ECKSTEIN COLLECTION: SOLD AT SOTHEBY'S, £620

At Christie's, on May 11th and 12th, a late-seventeenth-century bracket clock, the striking and repeating movement by *Henricus Jones* enclosed in a silver-mounted ebonized case (11½ in. high), fetched £441; a Queen Anne walnut bureau cabinet, the double-arched top with mirror-panelled doors (36 in. wide), £357; a Louis XV kingwood library table, with double-serpentine-shaped top supported on square cabriole legs (56 in. wide), £399; and a Chinese pale-green jade shallow bowl, the handles at the sides pierced with lions' masks, scrolls and foliage, of the Ch'ien Lung period, £357. On May 19th, a Chippendale mahogany centre table (58 in. wide), the frieze fitted with six drawers, supported on carved cabriole legs terminating in hairy claw feet, realized £378; and, on May 23rd, twenty-four old English snuff-boxes, the majority chased with hunting subjects, belonging to the Duke of Gloucester, brought a total of £1,118 the highest price, £378, was paid for an oblong gold box (4 in. wide), the lid chased with huntsmen and hounds in full cry, dated 1825. On June 2nd, £399 was paid for a Chinese carpet (17 ft. 10 in. by 12 ft.), woven with flowering plants and branches and bamboo; while, on June 8th, a Battersea enamel oblong casket (8½ in. wide), painted

SHEET OF REMBRANDT STUDIES : COLLECTION OF THE LATE MR. O. F. OPPENHEIMER : SOLD TO THE BARBER INSTITUTE FOR £4,200 : CHRISTIE'S

with a peacock and other birds on a grassy bank by a stream, made £220; and, on the following day, a Kirman carpet (13 ft. by 12 ft. 2 in.), worked with formal trees, flowering branches and palmettes in shaped medallions, fetched £409 10s.; and £252 was given for a mahogany card-table (35½ in. wide) of Chippendale design, supported on carved cabriole legs terminating in scroll feet. Again, on June 16th, a Chippendale mahogany tripod table (29 in. diam.), on turned and baluster stem with moulded upspringing S-scroll supports, and similarly moulded and curved legs with scroll feet, sold for £315; and a pair of Beauvais tapestry oval panels (21 in. × 18½ in.), woven with a girl and boy in garden landscapes, £220 10s. In a sale, totalling £19,049 on June 23rd, £1,680 was paid for a suite of George II mahogany furniture (six chairs and one armchair), covered in Soho tapestry worked with a design of flowers and fruit. This belonged to the Earl of Shaftesbury, as did a Queen Anne walnut cabinet (42 in. wide), with folding doors to the upper part, and two short and three long drawers below, on curved feet, which fetched £1,207 10s.; and a pair of Chippendale mahogany armchairs, the framework carved with a mixture of Chinese and Rococo motives, the seats, backs and arm supports upholstered in red silk damask with a design of baskets of flowers, £672. From the collection of the late Mrs. George Keppel came a pair of Chinese porcelain figures of kylin, represented seated on their haunches with conventional ferocious expressions, which made £399; a Ch'ien Lung armorial tea and dinner service of about 94 pieces, £319; a Louis XVI ink vase, formed of a Chinese porcelain powder-blue barrel-shaped vase on a shaped ormolu base (8¾ in. wide), £357; and a pair of Chippendale lacquer armchairs, of Chinese design, with pierced centres to the backs and pagoda tops, the seats covered in blue silk with landscapes and flowers, £204 15s.; and Mr. A. C. Harrison's Hereke silk carpet (14¾ ft. × 10 ft.), woven with a design copied from the famous 'Ardabil Carpet' at the Victoria and Albert Museum, sold for £819. On June 30th, a Louis XVI 'Vernis Martin' *bonheur-du-jour* (26 in. wide), the panel to the front, sides, frieze and back decorated *en grisaille* with cupids at play and on clouds, on square tapering legs and block toes, by *J. Dubois*, changed hands at £1,102 10s. This is traditionally said to have belonged to Marie Antoinette. A late-seventeenth-century bracket clock, the movement by *John Andrews, in Leaden Hall Street, London*, enclosed in walnut pedestal case (15¾ in. high), fetched £304 10s.; and a Regency mahogany cabinet, in the Boulle style (42 in. wide), £252. On July 5th and two following days Christie's were occupied with a sale of the contents of Highcliffe Castle, the Hampshire residence of the Earl and Countess of Abingdon. The total realized was £18,500—the highest price, £1,029 was given for a Savonnerie carpet (20 ft. 3 in. × 12 ft. 8 in.), originally belonging to Maréchal Ney, whose initial 'N' is woven in the central medallion; a suite of Empire giltwood furniture (10 pieces), upholstered in green silk damask, formerly the property of Maréchal Ney's wife, Princess de la Moskowa, sold for £945; while £997 10s. was paid for a pair of Louis ormolu and crystal chandeliers, each with candle nozzles for 14 lights fitted for electric light. At their London quarters, on July 7th, £546 was paid for a pair of candelabra (11½ in. high), formed as ormolu flowering trees enriched with porcelain flowers, resting on bases surmounted by Menneçy porcelain figures of peacocks; on July 14th, a pair of George II walnut 'Love' seats, in the style of William Kent, upholstered in striped velvet (42 in. wide), fetched £346 10s.; a similar sum was paid for a set of eight George II mahogany chairs, the seats and rectangular backs covered in floral yellow damask; a Queen Anne walnut winged armchair, supported on cabriole legs with pointed club feet, upholstered in *petit-point* needlework depicting the *Angel appearing to Hagar and Ishmael in the Wilderness*, £273; and a late-seventeenth- or early-eighteenth-century panel of Delft tapestry, woven by *Frans Coppens* with a hunting scene, £367 10s. On July 21st, a Louis XVI black lacquer upright secretaire (26¼ in. wide), decorated with Chinese figures in gardens and landscapes and surmounted by a pagoda canopy, by *J. Dubois*, changed hands at £1,575; a Queen Anne walnut secretaire-cabinet (38 in. wide), with arched mirror panelled doors in the upper section, and four short and two long drawers below, supported on bracket feet, £441; a Louis XV marquetry commode, of serpentine shape, fitted with two long drawers and supported on square curved legs, by *F. Reizell*, £367 10s.; and a Chelsea porcelain figure of a pug dog reclining on a cushion, bearing the raised white anchor mark, £210.

At Robinson & Foster's, on June 15th, a pair of Queen Anne walnut chairs, with vase-shaped splats, the top rails carved with shell and foliage, supported on carved cabriole legs and ball-and-claw feet, fetched £462. Henry Spencer & Sons (Retford) brought to an end a six-day sale of a large portion of the contents of Wentworth Woodhouse, the Yorkshire residence of the Earl Fitzwilliam. The more notable pieces sold included the famous Rockingham porcelain vase and cover, known as 'The Rhinoceros Vase,' made in 1826 for the then Earl Fitzwilliam, who came to the rescue of the Rockingham factory at Swinton, near Rotherham. This trophy (45 in. high), painted with figures of *Don Quixote and Sancho Panza* in scenes from their amazing exploits, sold for £290.

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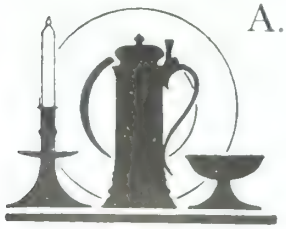

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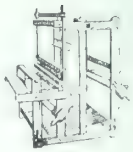

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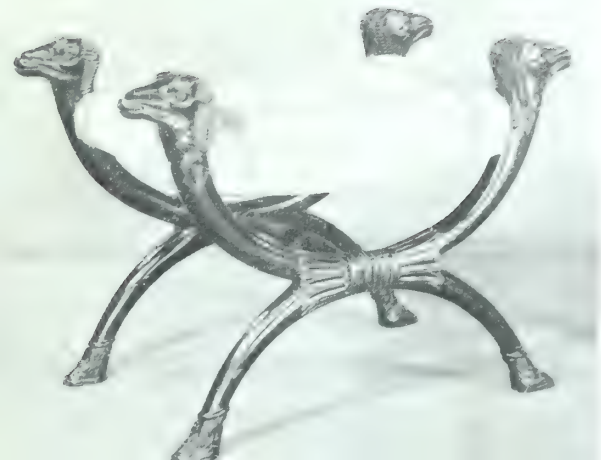

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JUNE, 1950

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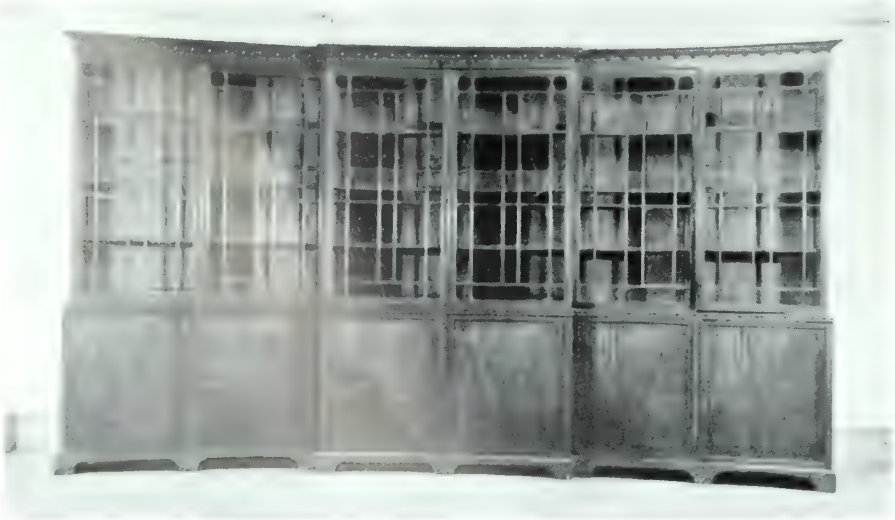

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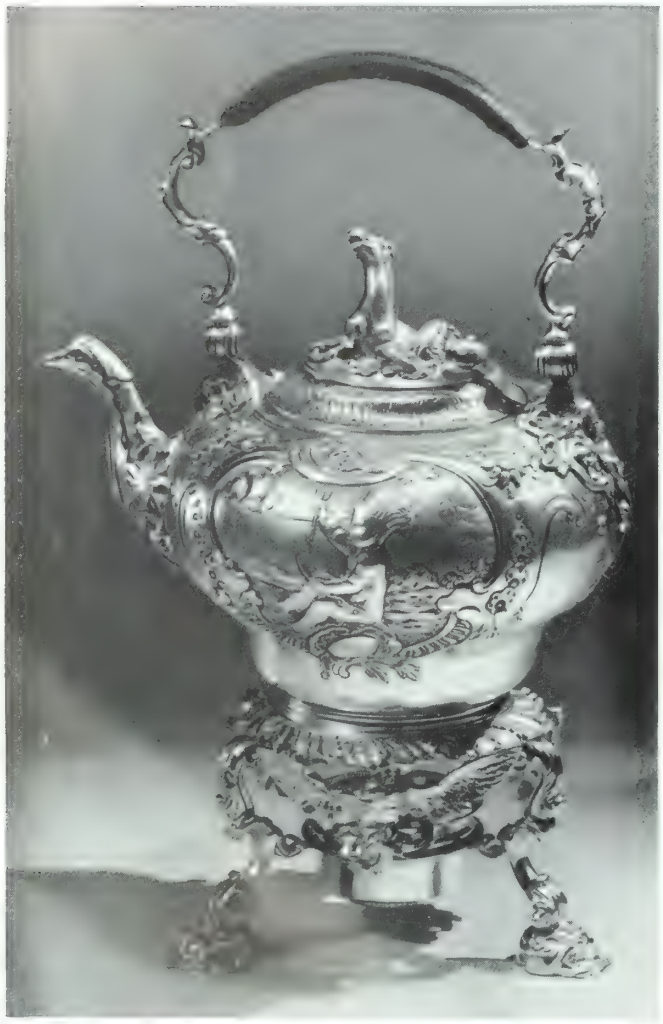

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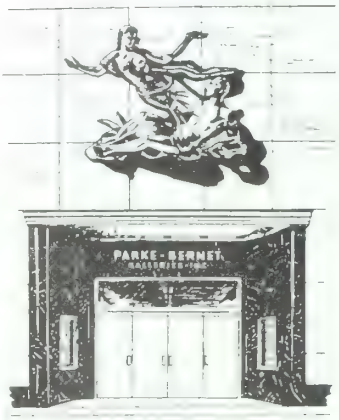

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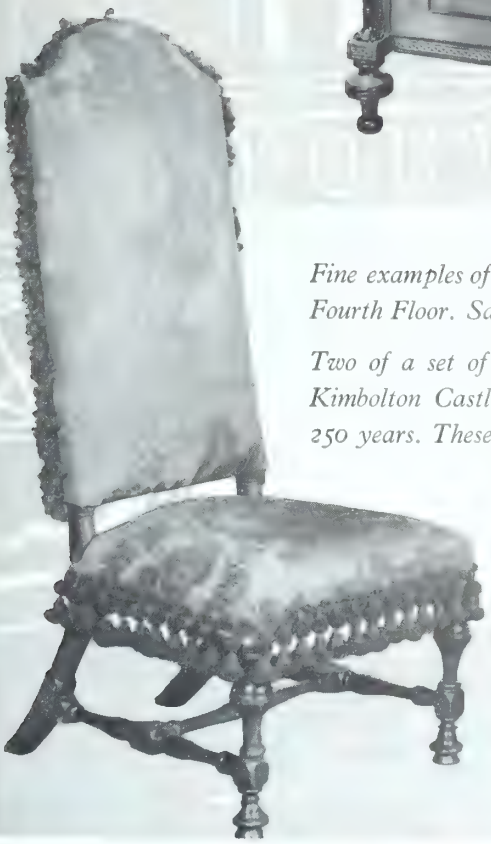

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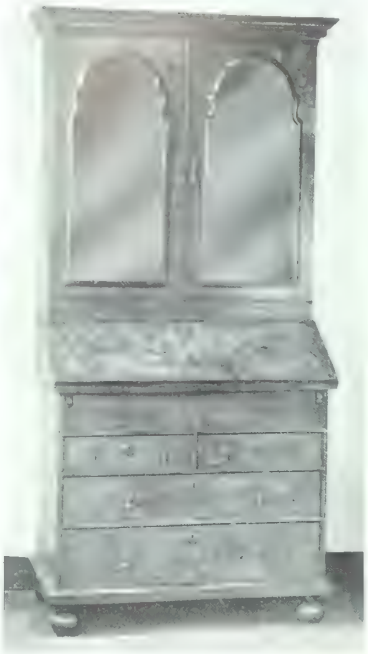

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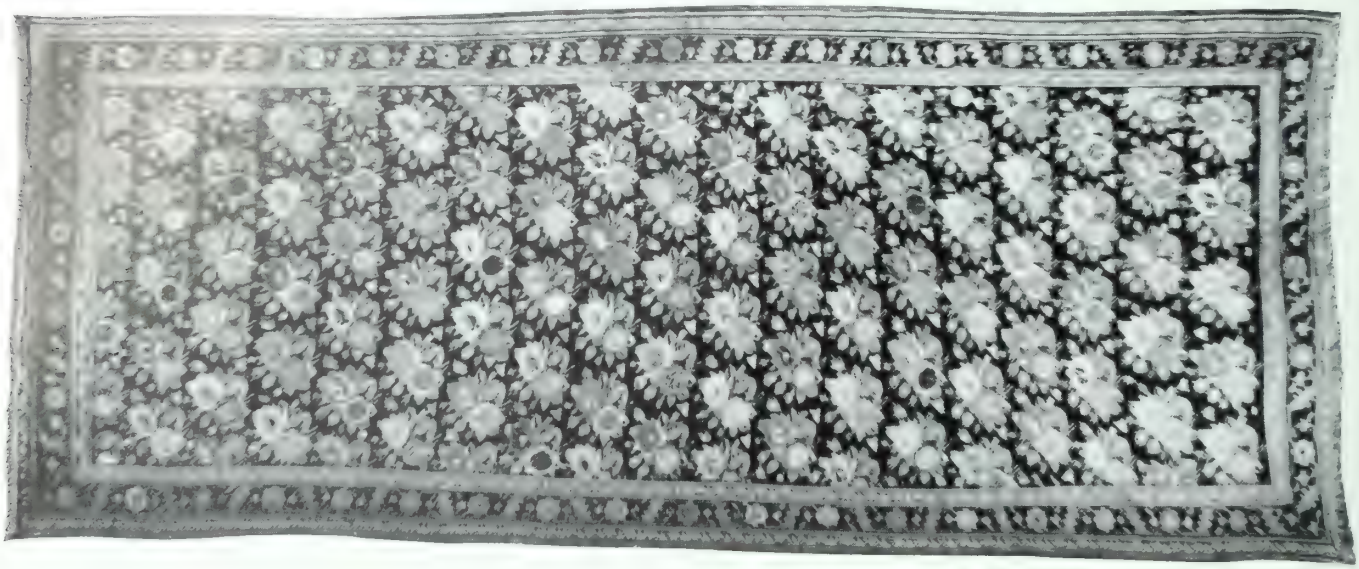

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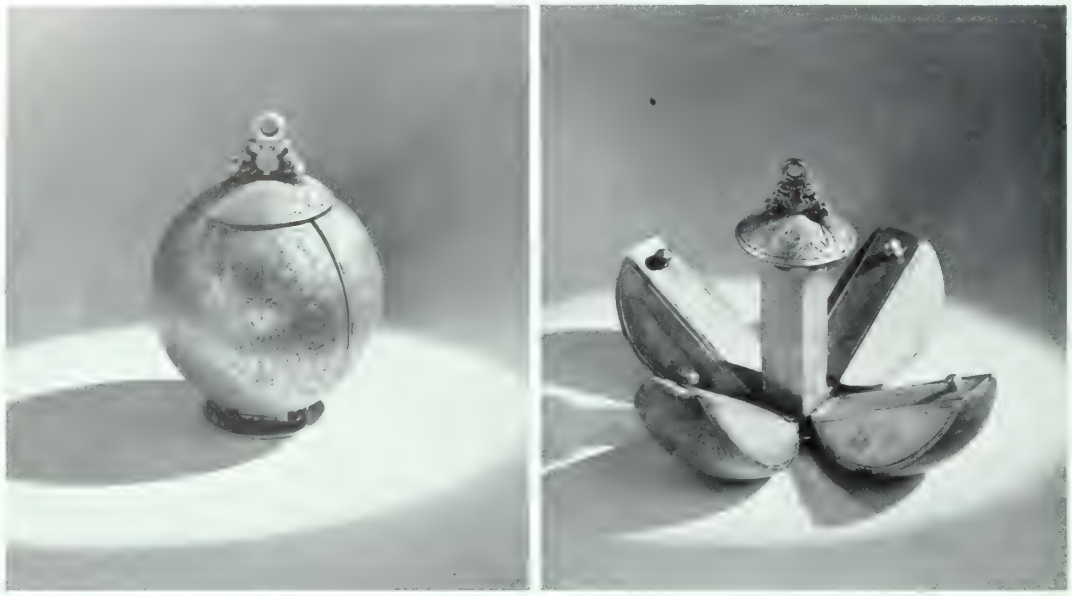

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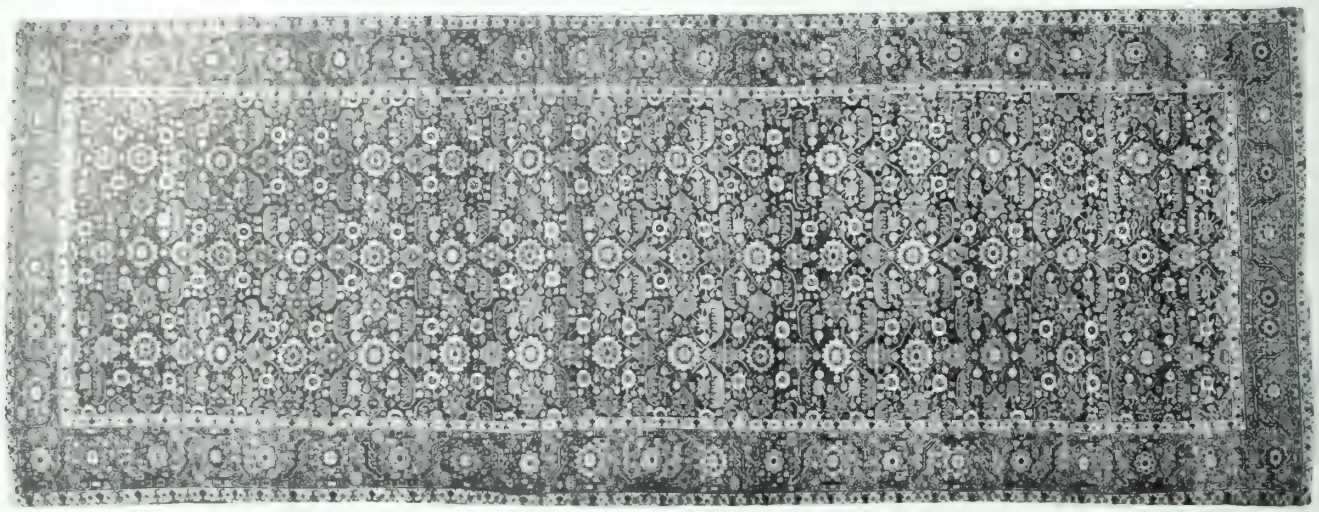

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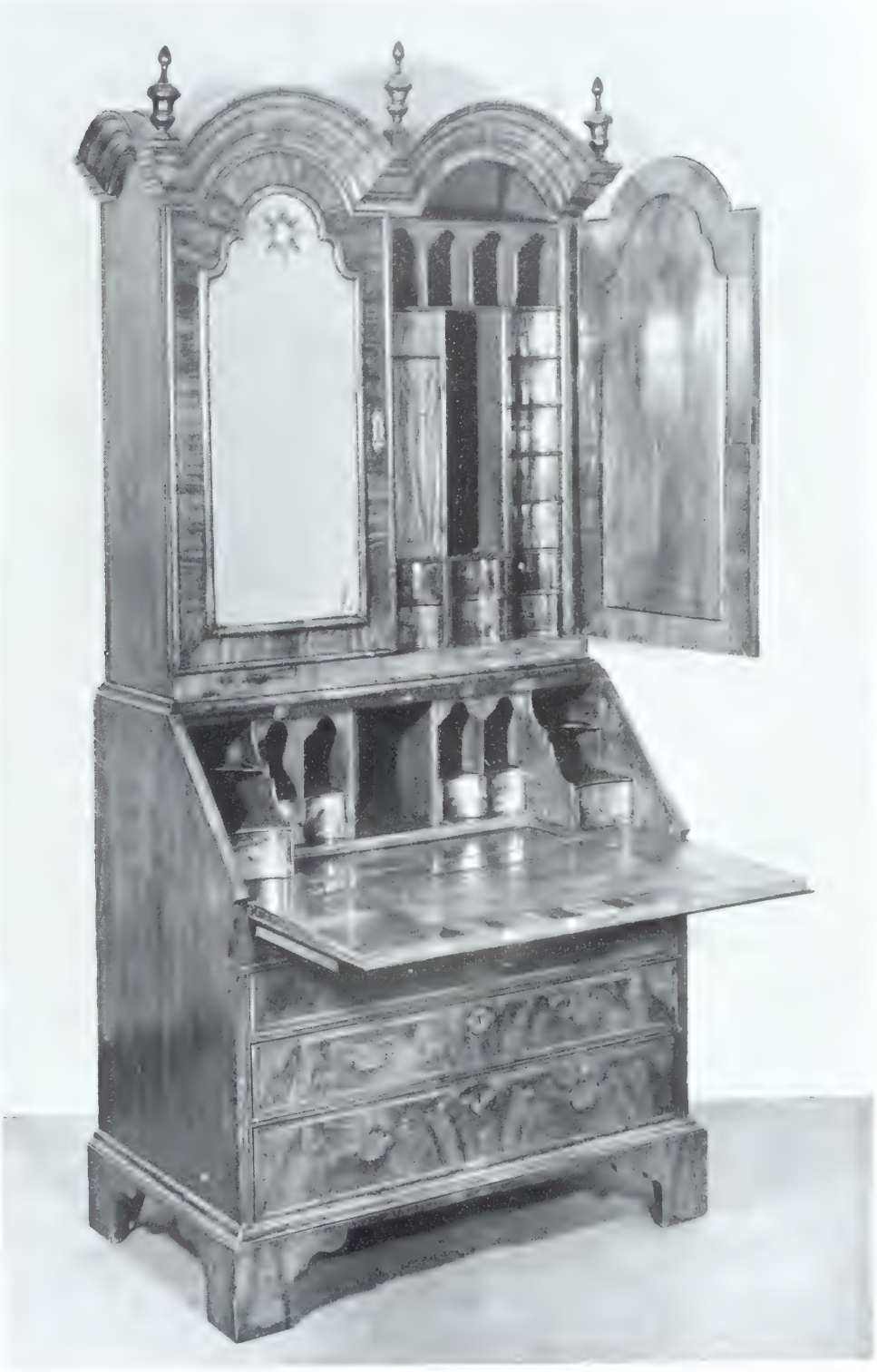

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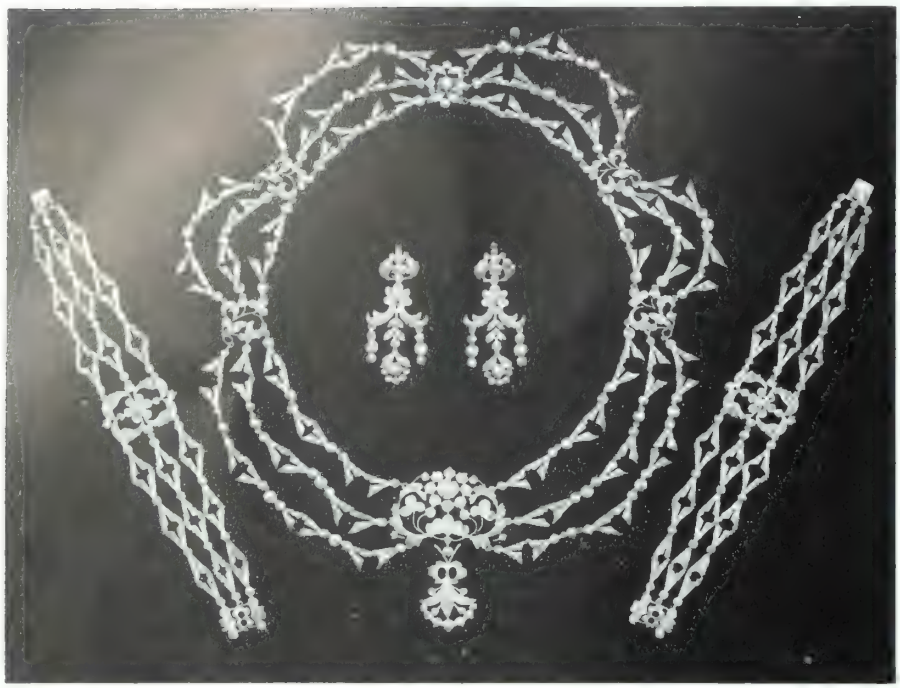

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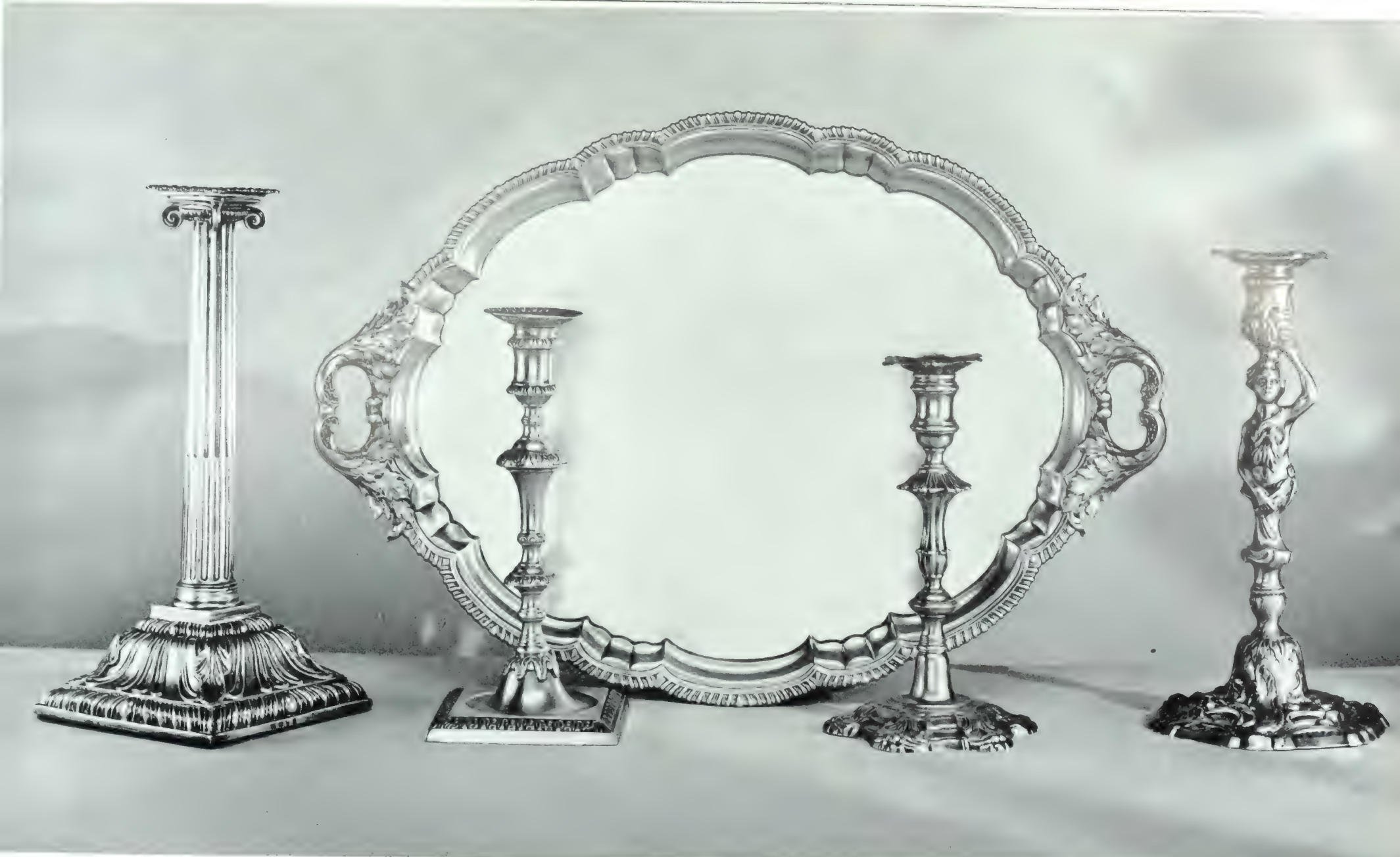

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ON GEORGIAN SILVER

NICHOLAS BRENT writes: The port had been passed round and our host chaffed one of the guests on his abstraction. 'Penny for them?' he said quizzically. The man on my right smiled a little ruefully. 'If you really want to know,' he said, 'I was thinking of your lovely table silver and rather envying you.'

That struck an obvious chord, as I well knew. I had helped our host in his search for those perfect examples of Georgian table silver and I appreciated, perhaps better than any other of the guests, just how much he loved his 'finds.' It was flint to tinder. Forgetful of the women waiting in the drawing-room our host launched out on an admittedly fascinating account of the gathering together of his collection. Even the Cockburn failed to divert our attention from the absorbing subject of Georgian silver and its appeal for the collector.

It is, one supposes, perfectly natural that an age which produced Paul de Lamerie should prove irresistible to the collector of silver, for Georgian silver, whether it be of the George I, II or III era, has a potent appeal. These three reigns saw the development of so many interesting techniques. There was the richness of effect which came with the Rococo; the successful use of applied stamped work with engraving; and the arabesques of George II—all of which displayed a high degree of craftsmanship and design which makes a rich heritage for posterity. Those were the days when the architect sometimes carried his theme into the furnishings of the interiors of houses he designed, making an harmonious whole, and even when this was not the case the influence of the architects of the day was perceptible in contemporary silver design. Robert Adam belonged to the former school, and designed plate for some of the clients for whom he had designed houses.

Though the room in which we had dined is the product of one of our foremost modern architects the elegance of the Georgian silver shone forth the more from the beautifully appointed table. As our host enthusiastically pointed out, the charm of Georgian silver is the way in which design is beautifully balanced between form and ornament, making the silver perfectly harmonic with any period setting. So much of the Georgian silver has an interesting history, too, notably the Onslow pattern spoon, which was called after Arthur Onslow, then Speaker of the House of Commons—a beautifully simple design, with its ribbed end curved downwards.

Such pieces give elegance and grace to every home and bring with them a sense of permanence in a world of ever-changing values. The would-be collector will find his search for Georgian silver made much easier if he has the aid of members of the British Antique Dealers' Association—freely given—and seeks his pieces from the antique shops which bear the well-known sign of The B.A.D.A.

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LEONARDO DA VINCI AND ANDREA SALAI

By DR. MAURICE H. GOLDBLATT

SECTION ONE · *PART II* · LEONARDO'S *MADONNA WITH THE YARN WINDER* AND THE SECRET OF THE *MONA LISA* SMILE

How Left-hand Technique Differs from Right-hand Technique in Drawing and Painting

(a) *Horizontal lines and horizontal brush-marks*

A RIGHT-HANDED painter will begin his horizontal line or brush-mark at the left and will draw his line towards the right, while a left-handed artist will draw a horizontal line or stroke from right to left. The direction in which a brush or pen is drawn horizontally *across* the picture may be ascertained by examining both ends of the horizontal lines. In painting, the greater amount of paint is usually found at the beginning of the horizontal line or brush-mark, with a lessening of the amount of paint towards its conclusion. A sudden narrowing of line to a point at one end is also an indication of the termination of the brush-stroke, and is the result of the artist having lifted his brush away from the surface of the picture while the brush was in motion. This sudden thinning of line indicates the direction in which the brush was drawn horizontally *across* the picture. The same applies to horizontal lines executed with pen-and-ink, pencil or crayon.

No. XIII.—LEONARDO DA VINCI : FROM THE ORIGINAL SELF-PORTRAIT IN RED CHALK : SHADING FROM LEFT TO RIGHT : ROYAL LIBR., TURIN

No. XIV.—LEONARDO SCHOOL : COPY OF PRECEDING : ACCADEMIA, VENICE

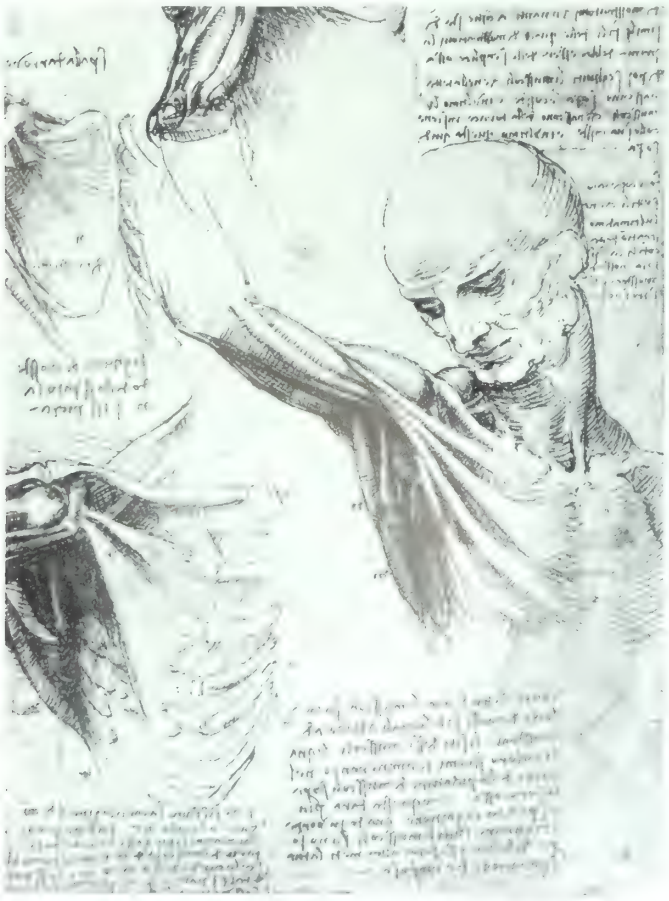
Horizontal lines with their endings or with sharp points at their right ends indicate right-hand execution, while horizontal lines which terminate at their left ends indicate left-hand execution.

In the landscape drawing dated 1473 (No. xi), and in the one on the lower part on the reverse side of the paper (No. xii), the horizontal lines terminate in sharp points at their left ends. This is particularly noticeable in the horizontal lines in the lower part of both drawings.

(b) *Oblique parallel lines of shading in drawings*

A series of parallel lines in drawings, which run obliquely *downward* from right to left, usually indicates right-hand execution, while a series of parallel lines of shading drawn obliquely *downward* from left to right indicates left-hand technique. Leonardo, however, occasionally shaded from right to left as well as from left to right in the same drawings after 1504, which was the year when he executed a cartoon *The Battle of Anghiari* in competition with Michelangelo, who also was ambidextrous and who shaded in both directions.

Leonardo painted *The Battle for the Standard*, an episode from his cartoon *The Battle of Anghiari*, on the wall in the Council Hall of Palazzo Vecchio at Florence, in 1504, but he abandoned the work as the colours began to disintegrate while he was still at work on the fresco. The subject of Michelangelo's cartoon was *Bathing Soldiers Surprised at Cascina*, which, however, Michelangelo failed to paint on the opposite wall for which the subject was intended.



No. XVI.—HANS HOLBEIN THE YOUNGER : *JOHN MORE* : COLOURED CHALKS AT WINDSOR CASTLE : BY GRACIOUS PERMISSION OF H.M. THE KING

Leonardo very likely produced some of his right-to-left shading by altering the position of his drawing or study while in the process of shading.

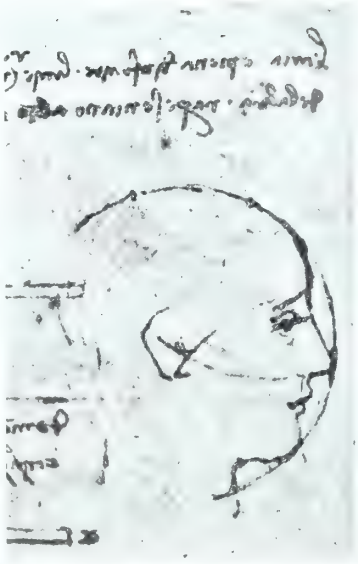
In the Royal Library at Turin there is a self-portrait of Leonardo da Vinci executed in red chalk. The shading in this drawing is from left to right, indicating left-hand execution, which evidence is corroborated by the outward bend of the parallel oblique lines at their centres towards the right, which indicates the movement of the left hand from the wrist (No. xiii).

There is a right-hand copy of excellent quality of Leonardo's self-portrait in the Accademia at Venice, where it is considered erroneously as an original work of Leonardo da Vinci (No. xiv). A careful examination of the shading reveals it to be the work of a right-handed artist, as the oblique parallel lines of shading run *downward* from right to left with an outward bend of the parallel lines at their centres towards the left, indicating the movement of the right hand from the wrist, and therefore it cannot be the work of Leonardo da Vinci, who was left-handed. Nevertheless, about a dozen eminent art historians and authorities mistakenly reproduce the right-hand copy as the original in their books on Leonardo da Vinci.

Beginning in 1504, as already stated, Leonardo da Vinci also shaded from right to left, as well as from left to right, in the same drawings, as in the *Study of Anatomy* at Windsor Castle (No. xv), which he shaded according to the planes in order to achieve a more plastic effect or to give the

No. XVII.–HANS HOLBEIN THE YOUNGER: *EDWARD VI AS PRINCE OF WALES* NATIONAL GALLERY OF ART, WASHINGTON, D.C.: PAINTING, OIL ON PANEL

Leonardo was not the only left-handed master-painter of his time. According to Carel van Mander, a sixteenth-century art historian, whose *Schilderboeck* was published in 1608: 'Hans Holbein the Younger handled his brush and practised his art with his left hand.'* Evidence of left-hand execution can be found in his drawings as well as in his life-size, half-length portrait of *Edward VI as the Prince of Wales*, at the age of fourteen months, in the Mellon Collection at the National Gallery of Art at Washington, D.C. It is painted in oil on panel $17\frac{3}{8}$ in. $\times 22\frac{1}{2}$ in. (No. xvii).



No. XIX. LEONARDO DA VINCI: STUDY OF HEAD CONTAINING MATHEMATICAL LINES: INSTITUTE OF FRANCE, PARIS

The horizontal lines on the belt were drawn *across* from right to left; while the several hundred long and short oblique parallel lines on the ornamentation of the garment —including the sleeves and cape, as well as the golden rattle which he holds in his left hand—all run *downward*

* Carel van Mander, *Dutch and Flemish Painters* (English translation of the *Schilderboeck*), McFarlane, Warde, McFarlane, New York, 1936, p. 93.

illusion of three-dimensional modelling on a two-dimensional surface. Michelangelo shaded in a similar manner.

As shading in painting is done in mass instead of line and as a brush is not usually held in the manner of a pen or pencil, but is often manipulated from the shoulder instead of from the wrist, oblique lines should be considered with caution. The crossed lines in hatchings and in series of short oblique strokes in patterns and borders of costumes are usually executed with the aid of a mahl-stick, which makes it comparatively easy to manipulate the brush in any direction.

No. XVIII.—LEONARDO DA VINCI: HORIZONTAL LEFT-HAND STROKES HEAVIER AT RIGHT ENDS AND ENDING IN SHARP POINTS AT LEFT DETAIL OF THE EDWARDS *MADONNA WITH THE YARN WINDER* NO. I

No. XX. LEONARDO DA VINCI: STUDY IN BLACK CHALK FOR HEAD OF ST. ANNE, CONTAINING LEONARDO'S GEOMETRICAL DESIGN FOR A SMILING FEMALE FACE WINDSOR CASTLE BY PERMISSION OF HM THE KING

No. XXI.—LEONARDO DA VINCI : ST. ANNE (DETAIL OF NO. III), SHOWING A SUPERIMPOSED GEOMETRICAL DESIGN

from left to right, indicating left-hand execution, which confirms van Mander's statement. The plumed hat, however, has lines of ornamentation going in all directions.

Further evidence of left-hand execution, in a work of Hans Holbein the Younger, will be found in the horizontal, oblique and zigzag strokes in the chalk portrait-drawing of *John More*, son of Sir Thomas More, at Windsor Castle (No. xvi).

(c) *Zigzag or alternating arm and wrist strokes*

Strokes of zigzag formation in both drawings and paintings are the result of an alternating movement of the arm and wrist. The patterns of zigzag formation executed with one arm will be reversed when executed with the other arm, whether the arm movement is vertical, horizontal or diagonal. They are easily identified as the work of a right-handed artist if the direction of the longer segments is *downward* from right to left; and of a left-handed artist if the longer segments run *downward* from left to right. Imitations and copies are easily detected.

No. XXII.—LEONARDO DA VINCI : *MONA LISA* (DETAIL OF NO. II) WITH A SUPERIMPOSED GEOMETRICAL DESIGN

The longer strokes, which are the result of a downward movement of the entire arm, are generally heavier and wider than the alternating wrist strokes, which are invariably executed with a movement of the hand from the wrist, with less pressure on the brush, pen or pencil. An original Leonardo containing zigzag strokes, and a copy, will be seen in Part III.

On the two sides of the sheet of the landscape drawing dated 1473 (Nos. xi and xii) there are at least eight series of well-defined left-hand zigzag strokes. The inscription and date being placed on the left side of the drawing are further indications of left-hand technique, as a left-handed artist usually places his marginal notes on the left side of his drawing or diagram. A check-mark executed with the left hand will also be in reverse.

This writer has carefully examined more than one thousand drawings and paintings executed by the pupils and followers of Leonardo da Vinci, but has not found any evidence of left-hand technique in any of them.

Evidence of left-hand technique when found in border-line pictures of fine quality—drawn or painted in the manner of Leonardo da Vinci—can be the deciding factor in the identification of an authentic work by that master. Evidence of left-hand execution in the Edwards *Madonna with the Yarn Winder* will be found at the upper left of the spherical mountain, directly above the left cheek of the Madonna, on which four slightly curved horizontal brush-marks are heavier at their right ends, and taper off to points at their left ends (No. xviii; detail of No. i). Corroborative evidence of left-hand execution is found in the horizontal lines on the upper edge of the bodice on the right half, as well as in the brush-strokes of the foliage of the trees. There are also several left-hand brush-marks on the ledge below the Madonna's mantle and below the basket of spindles. Further evidence of left-hand execution is found in four brush-marks on the hair over the Madonna's right shoulder—which run downward obliquely from left to right and which bend outward at their centres towards the right, indicating the movements of the left hand from the wrist (see No. xxiii; detail of No. i).

Leonardo's Geometric Design Employed in the Edwards Madonna, the Mona Lisa and other Smiling Female Faces

To Leonardo da Vinci, who was a mathematician, engineer and an architect as well as a painter, the construction of a head or figure (whether of a human being or of a horse) usually presented itself as a problem in plane geometry. In their construction he employed circles, triangles, squares, rectangles and hexagons, which he divided and subdivided.

Among the numerous studies by Leonardo da Vinci containing mathematical lines, there is a study for a human head in right profile, contained in Manuscript A, Folio 2 (*verso*) in the Bibliothèque of the Institute of France, at Paris (No. xix). A large dot is the centre of the circle, and other dots placed at intervals on the circumference of the circle in connexion with the crossing of two arcs at the centre indicate that this head was constructed on the basis of an inscribed hexagon within a circle.

In this study the arc of the circle serves as the outline for the upper part of the head, which, with the tip of the nose, the chin, and the Adam's apple, are equal in their distances from the large round dot in the centre of the circle, which in this case indicates the auditory meatus or sound-passage of the ear. The geometry of this study is

No. XXIII.—LEONARDO DA VINCI : DETAIL OF EDWARDS *MADONNA* WITH SUPERIMPOSED GEOMETRICAL DESIGN

explained in detail by M. Charles Ravaisson-Mollien, in his book *Les Manuscrits Leonard de Vinci*, Volume I, page 13.

In the study for the head of St. Anne, in black chalk on white paper by Leonardo da Vinci at Windsor Castle (No. xx), an arc of a circle is the continuation of the line of the mouth. It extends upward and around to the outer corner of the left eye. This arc, placed there by Leonardo da Vinci, furnished the clue which led me to the discovery of the geometric design employed by Leonardo da Vinci in the construction of all smiling female faces in his pictures, including St. Anne in *St. Anne, The Virgin and Child with a Lamb* (No. xxi; detail of No. iii), the world-famous *Mona Lisa* in the Louvre (No. xxii; detail of No. ii) and the Edwards Madonna (No. xxiii; detail of No. i).

No. XXIV.—LEONARDO DA VINCI : DETAIL OF *VIRGIN OF THE ROCKS* WITH SUPERIMPOSED GEOMETRICAL DESIGN

With a pair of compasses combined with consummate artistry, Leonardo da Vinci gave to the *Mona Lisa* that subtle smile which has been variously described by numerous writers as 'mysterious,' 'enigmatic,' 'inscrutable,' 'canny,' and 'sinister.' He achieved this smile by tilting the line of the mouth on the arc of a circle, the circumference of which just touches the outer corners of both eyes. The arc of another circle precisely twice the diameter of the first circle served to define the outline for the top of the head of the *Mona Lisa*, as well as for the Edwards Madonna. This arc-shaped line of the mouth, with the continuation of the arc beyond the corners of the mouth in almost imperceptible shadow to the outer corners of both eyes, which carries the gaze of the spectator from the eyes to the mouth and then back to the eyes, combined with the canny expression in the eyes, is the secret of the *Mona Lisa* smile. The identical manner of construction gives to the Edwards Madonna, with her lowered eyes, a spiritual smile. Other smiling faces in another painting of Leonardo da Vinci, where the circle was employed in their construction, is in the Virgin (detail No. xxiv) and the Angel (detail No. xxv), in *The Virgin of the Rocks* (No. iv) in the Louvre.

In Leonardo da Vinci's Manuscript A, Folio 10 (verso) in the Bibliothèque of the Institute of France at Paris, there is a geometrical design consisting of two equal intersecting circles having a common chord. This geometrical design, when placed in an upright position and properly superimposed on the head of the *Mona Lisa*, reveals the mathematical lines that Leonardo da Vinci had employed in its construction.

The lower extremity of the design indicates the position and shape of the line of the mouth; while the upper part of the design marks the line of the hair on the forehead. The two circles also designate the outer extremities of the cheek and of the forehead on the left side of the picture.

The common chord, divided into three equal parts, indicates the position and the alinement of the eyes when the head is in front view, in which connexion Leonardo wrote: 'The space between the two eyes is equal to the width of one eye.' In the *Mona Lisa*, the right eye is slightly lower at its outer corner as the head is turned to the left, in which case an allowance was made for perspective.

When in front view, the distance from the mouth to the chin equals the distance from the line of the hair to the top of the head.

In the construction of male heads in front view or in profile, Leonardo invariably employed a square as his geometrical design.

Only in the authentic paintings of Leonardo da Vinci do we find that the line of the mouth of a smiling female face was drawn on the arc of a circle, which, when extended, will just touch the outer corner of one or both eyes, according to the position of the head. Also, when the head is uncovered, as in the *Mona Lisa* and the Edwards Madonna, the outline of the head is the arc of another circle twice the diameter of the first circle. This evidence in conjunction with the left-hand technique found in the Edwards picture is conclusive evidence of Leonardo da Vinci's authorship of the Edwards *Madonna with the Yarn Winder*.

No. XXV.—LEONARDO DA VINCI : DETAIL OF *VIRGIN OF THE ROCKS* WITH SUPERIMPOSED GEOMETRICAL DESIGN

RENAISSANCE JEWELLERY IN THE WERNHER COLLECTION AT LUTON HOO*

By H. CLIFFORD SMITH, F.S.A.

No. I.—FRONT OF NO. III: THE SCALES ARE GREEN ENAMELLED: SPANISH: SIXTEENTH CENTURY

No. II.—PENDANT FORMED OF A BAROQUE PEARL: GERMAN: EARLY SEVENTEENTH CENT

No. III.—JEWELLED PENDANT, FORMED AS A DRAGON: BACK SET WITH *CABOCHON* EMERALDS

THE jewelled ornaments of the Sixteenth and Seventeenth Centuries shown among the art treasures from Vienna at the Tate Gallery last summer revealed the existence of a group of works of art which until then were virtually unknown to the majority of the public. Judging by the attitude of the visitors who surrounded the cases in which they were displayed, they aroused the liveliest interest and appreciation throughout the period of the exhibition.

The Renaissance jewellery, and the cameos and intaglios, both Classical and Renaissance, set in exquisite enamelled and jewelled mounts preserved in the Vienna Museum—by far the richest collection of the kind in the world—owe their presence there to former members of the Royal and Imperial House of Austria. The enamelled jewellery in the other great national museums finds a place there largely owing to the bequests of famous nineteenth-century connoisseurs—the Victoria and Albert and the British Museums having been enriched by the Salting and Waddesdon Bequests, the Louvre by those of Adolphe Rothschild and Baron Davillier, the Bargello Museum, Florence, by the Carrand Bequest, and the Metropolitan Museum, New York, by the magnificent bequest of the late Mr. Pierpont Morgan.

PENDANT: [illegible] JEWELLED OPENWORK SET WITH JEWELS, A FALCONER, ETC.: SOUTH GERMAN

The founder of the Wernher Col-

* The Wernher Collection, Luton Hoo, Luton, Bedfordshire, will be available to the public on Monday, Wednesday, Thursday and Saturday each week from 11 a.m. to 6 p.m. It opens for the first time on May 4th and will remain open for six months, until October 31st. Admission 2s. 6d.

lection, Sir Julius Wernher—father of the present owner, Sir Harold Wernher—died in 1912. He was therefore a contemporary of both George Salting and Pierpont Morgan, and like them a discriminating collector of Renaissance works of art. Most of the finest of the Renaissance jewellery coming into the market at that time became the property of one or other of these three distinguished connoisseurs. The jewellery in the Wernher Collection, which comprises no less than seventy pieces of Renaissance jewellery of importance, in addition to nearly the same number of early finger-rings, forms one of the outstanding features of the assemblage of pictures and other works of art in the Wernher Collection.

So little is generally known about the jewellery of the Renaissance that a word or two may first be said about its character and use. In spite of its extraordinary abundance in former days—judging by the profusion of jewelled ornaments shown in the portraits of the time and recorded by contemporary chroniclers—this jewellery is now excessively rare. The chief cause of this lay in the changes of taste which resulted in its repeated refashioning, the exquisite productions of the sixteenth-century craftsmen being almost all broken up towards the end of the Seventeenth Century, when the demand for coloured enamelwork and exquisitely worked gold ceased, and, with the advance in the scientific cutting of the diamond, the goldwork became entirely subservient to the precious stone for which it served simply as a decorative setting.

No. V.-PENDANT: ENAMELLED GOLD, WITH PHOENIX RISING FROM THE FLAMES, & TABLE DIAMONDS: S. GERMAN, C. 1610

In Renaissance jewellery—characterized by its marvellous workmanship in an infinite variety of openwork patterns and a rich variety of coloured enamels—the setting is never subordinated to the precious stone, which was, as a rule, merely a secondary feature in the design. It is, in fact, the desire for harmony and beauty of execution that marks the productions of the work of the Renaissance jeweller, the true value of whose work lies not in its intrinsic but its artistic worth.

It must furthermore be borne in mind that jewellery of this kind was designed to be in keeping with the resplendent costumes of the time. Indeed, in order to do justice to it, we must think of it not as individual museum specimens, but as constant accessories to the sumptuous attire then habitually worn by both sexes for every occasion and at every age.

Among all classes of Renaissance jewellery, and indeed of the jewellery of all time, the neck pendant deserves first place, not only on account of the preponderating part it played among the other ornaments of the period, but also on account of the considerable number of examples that has survived and the great variety of forms it takes.

Throughout the Renaissance, jewellery was closely associated with modelling and sculpture, and figures of animals, both real and imaginary, form favourite subjects for the jeweller's art. The finest pendant of this kind in the Wernher Collection is the Spanish sixteenth-century jewel

No. VI.—FLORAL PENDANT IN ENAMELLED GOLD SET WITH DIAMONDS: ITALIAN, LATE XVII CENT.

No. VII.—'NEF' JEWEL, WHITE ENAMEL HULL, PENDENT STONES: PROBABLY VENETIAN

No. VIII.—NEF PENDANT WITH MEN ROWING, HULL OF PINK COLAR, INSCRIBED WITH CROWNED M

formed as a dragon (Nos. i and iii). The body has translucent gold and green-enamelled scales, the wings are of variegated enamel and the tail terminates in a cornucopia chased in gold, while the cartouche and the two chains from which it is suspended are enamelled and adorned with emeralds. The dragon's spine is set with six *cabochon* emeralds and its head with a tall rounded emerald, but the three large *cabochon* emeralds forming the centre of its breast and clasped in each of the open claws are missing. They were extracted by thieves who stole the pendant, together with the whole of the rest of the jewellery, in 1924, from Bath House, Piccadilly, the residence of Lady Ludlow, mother of Sir Harold Wernher, where it was displayed under glass. Every other piece in the collection was almost miraculously recovered intact, but the three great emeralds from the front of the dragon had gone. Similar stones could possibly have been found to fill the gaps, but it was decided not to replace them, and their settings remain empty. A similar, but slightly smaller, Spanish dragon-jewel, the breast and claws also set with large emeralds and the back with a row of smaller emeralds, is in the Salting Bequest in the Victoria and Albert Museum.

No. IX.—PENDANT OF ROCK-CRYSTAL AND *VERRE ÉGLOMISÉ*: ITAL. LATE XVI CENT.

The formation of pendants to represent animals was frequently suggested by a monster baroque or misshapen pearl to be introduced in a skilful manner into the body or breast of a figure, which was completed in enamelled goldwork. A jewel of this character, representing a winged mermaid, of South German early seventeenth-century workmanship, is shown in No. ii. The torso is formed of a baroque pearl, the head is of gold, the wings are enamelled, and the tail ends as the mouthpiece of a whistle, the vent-hole of which is behind the mermaid's neck. The back of the pendant is of enamel in translucent green, intended perhaps to represent the sea. The jewel is in the style of the goldsmith Erasmus Hornick of Nuremberg, who issued in about 1562 a set of engraved designs for pendants in the form of mermaids, hippocampi and similar mythical figures, their bodies fashioned in each case from baroque pearls; and several of the German sixteenth-century engravers of patterns for jewellery published designs for pendants in the form of whistles.

The finest pendant of this type in existence is the Canning jewel, in the form of a bearded triton, its body composed of a huge baroque pearl. This magnificent enamelled masterpiece of one of the great Italian craftsmen of the Cinquecento, studded with diamonds and rubies, was sold by the late Earl of Harewood at Sotheby's in 1931, when it was bought for £10,000 by Mrs. Edward Harkness, of Goshen Point, New London, Connecticut, U.S.A., wife of the founder of the Pilgrim Trust. Being anxious that this historic treasure, which was brought from India by Earl Canning, first Viceroy of India, and inherited by the Marquess of Clanricarde who bequeathed it to his great-nephew the Earl of Harewood, should remain in England, Mrs. Harkness presented it to the Victoria and Albert Museum. It forms the frontispiece in colour of my book *Jewellery*, published in the *Connoisseur's Library* in 1908.*

The majority of Renaissance pendants are of openwork cartouche shape—with uneven or broken borders, the centre having a figure-subject of human or animal form. Their large scale enabled the goldsmith to rival the sculptor in figure-work of extraordinary delicacy, which at

* The name of the donor was not at first, by her special request, made public. I treasure, however, a charming letter Mrs. Harkness wrote to me in June 1932, from her house on Long Island, accepting from me a copy of my book. It concludes with this remark: 'I have no objection now to it being known that the jewel came from me.' I have great pleasure in acknowledging here the debt we owe to this most generous American lady and lover of this country in handing over so magnificent a gift to the British nation.

No. X.—OCTAGONAL DEVOTIONAL BADGE, ENAMELLED WITH [illegible] SPANISH XVII C.

[illegible] BADGE: THE [illegible] AND CHILD BETWEEN PALM BRANCHES: SPANISH

No. XII.—TRIANGULAR BADGE: THE VIRGIN OF THE ASSUMPTION: COLOURED ENAMELS: SPANISH, XVII C.

times achieved plastic beauty of great distinction. While the front of these works of art displays the craft of the goldsmith-enameller in its full perfection, the reverse likewise exhibits artistic skill in engraving as well as enamelling of equally high quality of finish and execution.

In the finest examples the jewel is fashioned in relief by means of superimposed planes formed of openwork plates so arranged that the lower parts are seen through openings in the upper sections. No. iv shows the most elaborate pendant of this kind in the collection. It is three and a half inches in height, of South German workmanship and dates from about 1600. It is in two tiers, and is set with a large emerald, five rubies and four table diamonds. In the centre, minutely executed, is a falconer with a hooded falcon perched on his wrist, and two hounds at his feet—one having a chain formed of microscopic gold links attached to its collar, which the huntsman holds. The enamelled back, of open scrollwork pattern, is in the style of the goldsmith Daniel Mignot, who worked at Augsburg between 1590 and 1616. A pendant with somewhat similar back, based on a design by the same goldsmith, is preserved in the Pierpont Morgan Collection in the Metropolitan Museum, New York.

No. XIV. PENDENT LOCKET IN THE FORM OF A *TAU* CROSS

No. XIII.—PENDANT WITH INFANT CHRIST

Also German, of about the same date, is the large and important pendant of enamelled gold of openwork design shown in No. v. A phoenix with outstretched wings rising from flames occupies the centre. Round it are five table diamonds in raised collets on an elaborate background of enamelled scrolls decorated with blue-enamelled animal masks. The pierced back, richly enamelled in colours, is based, like the preceding jewel, on a design by Daniel Mignot of Augsburg, a great centre at this time of the goldsmith's craft.

The next pendant, in all probability Italian work, dates from the end of the Seventeenth Century, is decorated with painted enamel and is set with rose- as well as table-cut diamonds (No. vi). In the centre, surrounded by flowers and leaves, is the figure of a man in late-seventeenth-century costume standing upon a branch of a tree springing from a blue-enamelled bow-shaped ornament with a yellow lily below. The back of the jewel is enamelled blue and green.

Pendants shaped like small ships were very popular in Renaissance times. In these 'nef' or 'navette' jewels, usually of Venetian origin, the hull, 'caravel' or 'carvel' as it is known, is often crescent-shaped and built up high at both the prow and the stern, with forecastle and cabin and a large ship's lantern. A fine example of a 'navette' of this type is shown in No. vii. The sail is white-enamelled and the rigging is of twisted gold wire. The crescent-shaped 'carvel' is decorated on both sides with an imbricated pattern of opaque white bordered with red and blue cloisonné enamel, with a blue-enamelled rosette in the centre. It is suspended by gold chains and hung below with a large balas ruby in the centre and a *cabochon* emerald at either side. A very similar ship pendant from the Spitzer Collection is in the Victoria and Albert Museum.

No. XV.—PENDENT JEWEL REPRESENTING CHRIST CRUCIFIED

In another striking 'nef' pendant of less conventional form, the hull is of pink coral (No. viii). It has eleven men on board all minutely rendered. Eight of them are rowing; two are standing and one is seated, the first holds a sword, the second a trumpet, and the third a spear. The projecting framework awning of the stern is inscribed in red and green enamel with a crowned *M* and the device of three interlaced rings. The Vienna Museum possesses a remarkable pendant of this kind. It is manned by two rowers, while at the prow and stern are mandolin players who entertain two passengers seated beneath an awning. A jewel somewhat of this character, which is recorded as having been sold at Christie's in 1903 for £6,500, is illustrated in Plate xxxiii of my book *Jewellery*.

No. XVI.—LARGE OVAL WHITE ONYX CAMEO CARVED WITH EUROPA SEATED ON THE BULL. ITALIAN XVI CENTURY

Among the most beautiful Renaissance pendants are those formed of rock-crystal, decorated beneath the surface with minute paintings, of a type known as *verre églomisé*. The collection contains several fine examples of these, both of Spanish and of Italian workmanship. The finest (No. ix) is carved on the sides with terminal female figures decorated with delicate enamelled strapwork. In front is a medallion painted with the Annunciation within an enamelled border. A

No. XVII.—BACK VIEW OF NO. XVI: GOLD & ENAMEL ELABORATE SCROLLWORK AFTER VIRGIL SOLIS

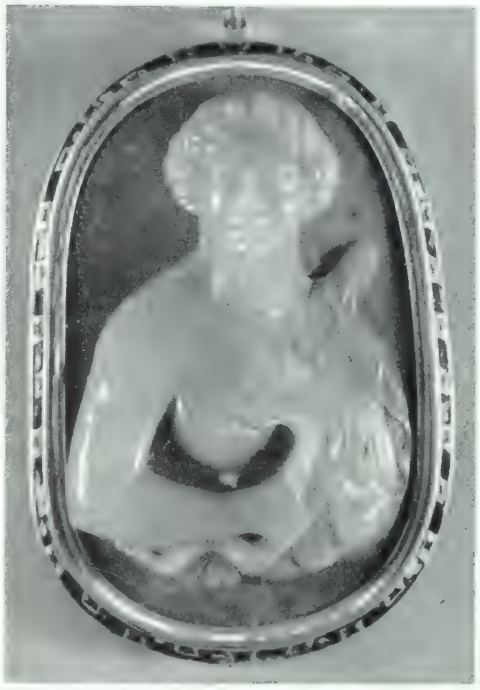
pendant, the crystal framework flanked by female figures similarly carved, was sold in the famous Spitzer sale in Paris in 1893 for 3,400 francs.

Another important section of the collection is composed of Spanish devotional badges, made chiefly at Barcelona in the Seventeenth Century for use by religious confraternities. No public collections outside Spain can boast of so many beautiful examples as those shown in the Wernher Collection. The finest pendant of this kind is the openwork octagonal one decorated with enamelwork in colours (No. x). It is composed of the Sacred Monogram surmounted by the sun and moon and three angels' heads, with a green-enamelled palm branch on either side springing from interlaced rings. Openwork devotional badges of this and similar patterns in gilt brass decorated with coloured enamel exist in considerable numbers. They were very rarely executed in gold, like this and the other examples in the Wernher Collection. This model is unrepresented in the Victoria and Albert and the British Museums, but the Wallace Collection possesses one of octagonal shape, of almost precisely the same design as the present example.

Other Spanish gold pendants of this kind include an openwork triangular-shaped badge containing a figure of the Virgin of the Assumption in blue, green and white robes, the frame being decorated on both sides with red, white and green cloisonné enamel. The back of this jewel, which is as carefully finished as the front, is shown in No. xii. Another contains enamelled figures of the Virgin and Child. The Virgin, who wears a blue cloak decorated with stars with a white garment beneath it, stands upon a pedestal with a palm branch on either side (No. xi). It is enclosed by an oval enamelled frame decorated with alternate red and white rays and set with emeralds. A third pendant contains a figure of the Infant Christ in a blue cloak decorated with stars, with His right hand raised in benediction (No. xiii). He stands in front of a rayed archway set with diamonds surmounted by a cross with red-enamel decoration.

A rare Spanish pendant of late seventeenth-century date, in the form of a locket, resembles a *Tau*-cross in outline (No. xiv). One side is decorated in painted enamel with Christ crucified and figures of the Virgin and St. John, and the other with the Holy Family accompanied by two angels. Suspended below is an enamelled dove with outstretched wings set with diamonds. The front of the pendant is hinged and the inside adorned with flowers delicately rendered in painted enamel.

Also Spanish, but a century earlier in date, is the beautiful little pendent jewel of enamelled gold representing Christ crucified (No. xv). At the base of the cross is a skull and crossbones, and a kneeling figure of a friar in a blue robe set with table diamonds. The pendant is hung with five drop pearls.



No. XVIII.—LARGE OVAL AGATE: ITALIAN, XVI CENT. CARVED IN RELIEF WITH CLEOPATRA & THE ASP

The revival of the art of gem-engraving at the time of the Renaissance led to a demand for cameos for use as pendants, set in gold mounts enriched with enamel and jewelwork of exquisite variety of design. Many fine cameos and intaglios, of Classical and post-Classical workmanship, such as those still in the Vienna collections recently seen in London, possess as their settings very beautiful examples of the jeweller's art at its best period, which were doubtless preserved on account of the cameos they contain.

The large sixteenth-century Italian onyx pendant elaborately carved in cameo is an outstanding example of the combination

No. XIX.—OVAL CAMEO OF TRANSPARENT ONYX, SHOWING GREEN STRATUM FINELY CARVED IN RELIEF WITH THE TRANSFORMATION OF DAPHNE

No. XX.—ENAMELLED CAP-BADGE SUBJECT IN RELIEF : ITAL., XVI C.

of the gem-engraver's and the goldsmith's art (No. xvi). It depicts Europa seated on the bull with youthful figures on the shore behind her, cupids in the sky above, and an architectural composition in a darker stratum of the stone in the background. It may be compared, from the point of view of technique, with a sixteenth-century cameo in the British Museum representing the fall of Phaeton—No. 184 in O. M. Dalton's *Catalogue of Engraved Gems, Post-Classical* (1912). The gold mount in which the Wernher jewel is set is decorated with black-and-white enamel; but it is the gold and enamelwork of the back which claims especial attention (No. xvii). The decoration here consists of elaborate scrollwork enriched with red, blue and green translucent enamel—the design of the scrollwork being based on an engraving by the famous ornamentist Virgil Solis (1514–62), two of whose engravings for the backs of pendent jewels, showing similar scrollwork designs, are preserved in the British Museum Print Room.

Among the other examples in the collection of sixteenth-century engraved gems set in the form of pendants, two further important cameos claim attention. The first is the large oval agate carved in high relief with the head and bust of Cleopatra with the asp, set in a gold, black-enamelled mount (No. xviii). The subject of this fine gem is represented on an onyx cameo, illustrated in the catalogue of the post-Classical engraved gems in the British Museum (No. 319). The second pendant, set in a green-enamelled mount, is the oval cameo of transparent onyx depicted in No. xix. Very finely carved in relief, it shows the transformation of Daphne into a tree; Apollo is beside her and Cupid is seen shooting arrows from a cloud. The trees in the foreground and on Daphne's arms are carved with great ingenuity in the upper semi-translucent green stratum of the onyx.

No. XXI.—ENAMELLED CAP-BADGE SUBJECT IN RELIEF : ITAL., XVI C.

The Wernher Collection is specially fortunate in possessing two examples of one of the rarest and most attractive types of enamelled jewell ery that has come down to us—the badge or brooch for the hat or cap.* Both are of Italian

* The history of cap-brooches or *enseignes*, as they are sometimes called, is given in Chapter XXV of the writer's *Jewellery* (1908), and one representing St. George and the Dragon, said to have been worn by King Henry VIII, is illustrated in his article, 'The Gems and Jewels at Windsor Castle,' in THE CONNOISSEUR, Vol. IV, p. 77 (1903). See also 'Cap-Brooches of the Renaissance,' by Charles R. Beard, Vol. CIV, p. 287 (1939).

No. XXII.—A GROUP OF FIVE *APPLIQUÉS* OR JEWELLED AND ENAMELLED ORNAMENTS FOR SEWING ON THE DRESS : EACH IS IN OPENWORK FASHIONED INTO SCROLLS OF FRUIT, FLOWERS, ETC. : ONE IS ENLARGED TO SHOW THE FINENESS OF DETAIL: OF GERMAN WORKMANSHIP *C.* 1600

(*Concluded on page 132*)

ENGLISH LOOKING-GLASSES

By R. W. SYMONDS—PART II

IN the reigns of Queen Anne and George I, the taller the glass the greater its value. In contemporary accounts and advertisements, a tall glass was something worth mentioning:

> I was upon the Themes and there saw an Ox Roasting. I eat a part of it as I saw cut of ye spit, they say there were two Oxes Rosted on the Themes to day. I was ye New Exchange and there saw a Looking Glass as was in one peece 86 Inshes Long and 44 Insh wide valewed at £130. (*The Diary of Nicholas Blundell*, January 19th, 1716.)

> To be Sold by Auction . . . at a Great House the Lower End of Spring Garden, near Admiralty Office.
> The Entire Furniture of a Person of Quality . . . consisting of Damask, Mohair, and other Standing Beds and Bedding, fine Tapestry Hangings, Persia, Smyrna, and Turkey Carpets, fine Japan Cabinets, Chests, Screens, and other Curiosities . . .

[illegible] TYPE OF PIER GLASS [illegible] WALNUT AND GILT FRAME : *CIRCA* 1730 : MESSRS. LEONARD KNIGHT

No. XIII. PIER GLASS (ONE OF A PAIR). ENRICHMENTS IN GOLD WITH WALNUT VENEER : *TEMP.* GEORGE II : MESSRS. PHILLIPS OF HITCHIN

> likewise large Pier and Chimney Glasses, fine Carved and Gilt Sconces. . . .
> N.B. There are two of the finest large Pier-Glasses in London, whole Plates, one 7 Foot by 3 Foot 6 Inches, the other 5 Foot 9 Inches by 3 Foot 6 Inches, to be sold in the said Sale. (*The Daily Journal*, April 11th, 1728.)

Owing to the difficulty of casting very large mirror plates, the cost rose enormously after a certain size. The following extracts from the bills of Gerreit Jensen for looking-glasses he supplied to William III's palaces, give

No. XIV.—THIS SHOWS THE TRANSITIONAL STAGE FROM THE ARCHITECTURAL FRAME TO THE ROCOCO : MID-XVIII CENTY. : MESSRS. BLAIRMAN

an idea of the high cost of glass production at this period:

> For a Peer Glass for ye Great Clossett with wrought work and Ingraved £55.

'Wrought work' probably meant bevelling of the glass borders, a technique at which the looking-glass maker at this period excelled. The elaborate bevel work was done by hand, although a contemporary advertisement (1698) suggests that a machine had been invented for the purpose.*

* 'The Engine for Grinding, Pollishing, and Cutting Looking-Glass Plates (for which a Patent is granted by his Majesty) by which Glass is truly Ground and Polished with the best black Pollish; And also the Borders cut most curiously hollow, and with a better Lustre than any heretofore done. The Warehouse is kept at Mr. Richard Robinson's, at the Flower-Pot in Beaufort-street in the Strand, where Attendance is given every day, from 8 till 12 at Noon, where all sorts of the said Looking-Glass and Coach-Glass Plates are to be had at a reasonable Rate. There also are sold the new-invented Frames for Coach-Glass Plates, or for Windows, of 3 quarters of an inch broad, made of Metal of a Gold colour.' (*The London Gazette*, November 14th–17th, 1698.)

> For his Majestys Service at Hampton Court
> For a Pannel of Glass for ye first Closet with a broad Border blue Slips and Roses £66–10.
> In the Painted Gardain Roome at Hampton Court
> For 4 Glasses for the Peires of 62 inches long and 36 inches broad £320.
> For one Glass 67 inches long 25 inches broad with a Glass frame round it over the Chimney £50.

It was also the fashion to make looking-glass plates a part of the panelling, as in the above description. Instead of pier-glasses hanging like pictures on the panelling, the looking-glass plates were fixed direct to the brick piers. Sometimes whole rooms had the walls lined with looking-glass, following the example of Louis XIV's *Galerie des Glaces* at Versailles.

> In her Maj^ties new Drawing roome at St James's
> For two guilt Table Stands and two Glasses each 81 Inches long and 45 broad with guilt wooden frames rich & carv'd £450.

No. XV.—FRAME OF ARCHITECTURAL CHARACTER, DECORATED WITH FINELY EXECUTED ROCOCO ORNAMENT : C. 1750 : MESSRS. M. HARRIS & SONS

No. XVI.—ELABORATELY CARVED AND GILT IN THE ROCOCO STYLE : THE WORK OF A FASHIONABLE LONDON FIRM : *C.* 1760 : MESSRS. J. BOTIBOL

It was customary to place below the pier-glass a 'pier table' which was 'suitable' with the frame of the glass, i.e. a gilt frame had a gilt table to match; a walnut frame, a walnut table.

> At Kensington
> For two looking-glasses 50 Inches by 30 in black frames £90.
> At Newmarkett
> For a glass 72 Inches long and 42 Inches broad with a round top and a Carved Wallnuttree frame for ye Bedcham^er £105.
> For a large Walnuttree Table and Stands Suitable £15.

It is interesting to note how much more expensive was the cost of a glass plate 6 ft. high by 3 ft. 6 in. wide compared with that of the table and the pair of stands.

In the period of William III to George I, the most elegant looking-glasses were produced. In fact, in no later period did their design reach the same excellency as at this time. The basic character was French; but translated into the simpler English vernacular, the design became endowed with an aesthetic quality which the over-rich Continental looking-glass did not possess. It was the period of the gesso-framed looking-glass, the ornament being cut in low relief in a shallow gesso ground, and only the parts in high relief were of carved wood. Gesso glasses must have been made in considerable numbers, not only for the mansions of the upper classes, but for the average citizen's home as well.

About 1730 the fashionable London looking-glass underwent a change. It was brought about by the architectural style of the town and country mansions of the wealthy upper classes turning from Baroque to Palladianism, inspired in the first place by Lord Burlington and his protégé, William Kent. In the rooms of Palladian mansions,

No. XVII.—THIS GRACEFUL ROCOCO FRAME IS VERY SIMILAR TO EXAMPLES IN CHIPPENDALE'S *GENTLEMAN'S DIRECTOR* : *C.* 1760 : RONALD LEE

he painted deal panelling was designed with the panels over chimney-pieces and the door surrounds surmounted by heavy Classical pediments and entablatures. The tall, elegant glass in the earlier Baroque manner was now out of keeping, and therefore a new design of looking-glass was produced. Its proportions and frame were strongly architectural in character; the frame, complete with pediment, imitated the surround to a window, the looking-glass plate being the window opening (No. xv).

During the transitional stage from the gesso glass to the glass of architectural design, gesso work still appeared on the flat surfaces of the frame. The architectural glass usually had only one plate, not two, as in the earlier period. A number of architectural looking-glasses, instead of the gesso, had walnut veneer decorating the flat surfaces of the frames, and for this the carvers and gilders must have called upon the cabinet-makers (No. xii).

At what date looking-glasses were first made in the provincial cities and towns would be an interesting line of research. The making of looking-glass plates in the Seventeenth Century appears to have been confined to London.

No. XVIII.—OVAL PIER-GLASS WITH ROCOCO SCROLLS MINGLED WITH NATURAL BIRDS, LEAVES AND BRANCHES : *CIRCA* 1760 : MESSRS. JETLEY

No. XIX.—AN OVAL GLASS : THE FRAME OF GILT SCROLLS IN PRESSED *PAPIER MÂCHÉ* IN THE STYLE OF THE CLASSICAL REVIVAL : *CIRCA* 1780

Being a highly specialized product, not every glass factory made them, and it is probable that in the first decade or two of the Eighteenth Century, their production was confined to the capital and the larger provincial towns. Defoe, in his *Complete English Tradesman* (1747), describes how a young married couple at Horsham in Sussex would furnish their home. Tables, chests of drawers, and a looking-glass would have to come from London. At Horsham, then, in the second quarter of the Eighteenth Century, no cabinet-ware or looking-glasses were being made. Presumably there were only joiners and turner chair-makers in this town at that date, making the type of furniture one to-day associates with the countryside.

Mr. Purefoy, who lived at Shalstone in Buckinghamshire, ordered in 1735 his looking-glass from 'Mr. Belchier, cabinet-maker at the Sun in St. Paul's Churchyard &c.'*

> You say you must have £3.16s. for a glasse in a gold frame three foot eleven inches & an half long by twenty four inches, the middle glasse to be thirty one inches long. I do leave it to

* *The Purefoy Letters, 1735–53.* Edited by G. Eland, 1931.

you if you must have so much. Do it at your leisure but pray let ye glasse be true & you shall have your money so soon as I have ye glasse. Tis much against my will you have been out of your money so long. I am very glad you are satisfied in your title to the house. My son's & my service attends you & I am

Your humble serv^t
E.P.

This particular glass, which, it so happens, is still in existence, is a chimney-glass in a plain gilt architectural frame. The price charged shows how the cost of glasses had gone down at this period, due to the greater production of the looking-glass plates.

By the middle of the Eighteenth Century most provincial towns were making their own glass plates. A cabinet-maker living in Hull, for example, advertises on his trade card that he 'makes and sells peir, chimney and dressing-glasses.'

'Brodie's Looking-glass and Cabinet-warehouse' at Edinburgh is another trade card. From the style of furniture portrayed on it, the middle years of the Eighteenth Century would be its date. 'The Looking-glasses, etc. being manufactured by myself, will be sold with a reasonable discount for ready money.' I think that this meant that Mr. Brodie bought the plates from an Edinburgh glass-house and silvered them himself.

[illegible] OF CLASSICAL DESIGN WITH [illegible] OF [illegible] LEAVES & FLOWERS STRUNG ON WIRE [illegible] THE ADAM [illegible]

About 1740 the architectural mirror began to exhibit Rococo ornament in its frame (see Nos. xiv and xv). Before long, the architectural frame had disappeared, and a frame composed of Rococo scrollwork took its place. It became lighter and still lighter until, about 1750, the fashionable looking-glass was often asymmetrical in form, with fanciful carving displaying the French Rococo intermixed with Gothic ornament and *chinoiserie*. Thomas Chippendale was the great exponent of this English *rocaille* in carvers and gilders' pieces, and the numerous illustrations of looking-glasses and sconces in the first edition of his *Gentleman's Director* (1754) undoubtedly helped to spread the new style throughout the country, his published designs being copied and adapted by numerous provincial firms of carvers and gilders.

In this type of looking-glass there was considerable variation in quality. Those made by the London cabinet-maker of the first rank were large, in order to be in scale with their patrons' country and town mansions. Such looking-glasses had grace and elegance in the curves of their frames and depth of carving in the scrollwork. Also the foliage and flowers intertwine and overlap (No. xvi).

The gilding of these glasses exhibited the painstaking care of a highly trained craftsman. The burnishing of the mouldings and carving is a particularly noticeable feature. On the other hand, the looking-glass made for the ordinary type of home was not only much smaller in the size of the glass plate, but the scrollwork and carving of the frame were shallow and lacked grace in their form, the foliage and the flowers being coarsely executed. The gilding was also rough and ready, the burnishing being confined to spots here and there. It should be noted that, in these Rococo-framed mirrors, the mirror plates were not bevelled as they invariably were in all mirrors made previously to this period.

The first signs of the Classical Revival, the initiators of which in domestic architecture and furnishing were Robert and James Adam, began to appear in 1760. Like every new style, it first found its way into the mansions of the wealthy nobility; and pier- and chimney-glasses designed by Robert Adam were probably the first to be made in the new Classic taste. It was not long afterwards that the Adam style of looking-glass came into the shops of the lesser cabinet-makers and carvers and gilders. Once this had happened, the glass with Rococo frame grew old-fashioned and gradually went out of favour.

In the new Classical style, the oval mirror became extremely popular for pier-glasses. A new device was to have swags of drapery or honeysuckle flowers and other motives strung on wire and fixed around the frame of the glass (No. xx). Now for the first time moulded composition began to take the place of carved wood. Because of the cheapness of this method (it did away with the individual work of the carver) it was adopted for the bulk of looking-glasses made in the late Eighteenth and early Nineteenth Centuries. Another technique, imitative of carving, was pressed *papier mâché*, of which looking-glass

No. XXI.—CONVEX MIRROR WITH CARVED WOOD AND GILT ORNAMENT : EARLY XIX C. : M. HARRIS & SONS

frames were also often made (No. xix). When *papier mâché* and composition ornament were covered under gilding, only the critical eye could detect it from carved wood and notice the absence of any under-cutting, for moulded work is shallow and lacks high relief. With the introduction of these mechanical methods, the decline in the design of looking-glasses set in.

The last years of the Eighteenth Century saw another change in style, for from the Classicism of Robert Adam came a new Classic style based on the Greek school. In France it was known as Empire; in England it was called the Grecian style. This new Greek style had a considerable effect on furniture, and is to-day known as Regency (No. xxii).

In this late period a new type of looking-glass became extremely popular; it was known as a convex mirror (No. xxi). Sheraton, in his *Cabinet Dictionary*, confines his remarks under *Mirror* to this type:

> As an article in furniture a mirror is a circular convex glass in a gilt frame, silvered on the concave side, by which the reflection of the rays of light are produced. The properties of such mirrors consist in their collecting the reflected rays into a point, by which the perspective of the room in which they are suspended presents itself in the surface of the mirror, and produces an agreeable effect. On this account, as well as for the convenience of holding lights, they are now become universally in fashion and are considered both as a useful and ornamental piece of furniture.

Convex mirrors usually hung at the end of a room so that they would reflect the whole of its interior.

Although such mirrors were not made in England until the late Eighteenth Century or the early Nineteenth, this does not mean that it was an invention of this period. For one has only to remember the circular convex mirror (it was probably of polished steel) in the painting by John Van Eyck of John Arnolfini and his wife which hangs in the National Gallery. It is curious that the Seventeenth and Eighteenth Centuries in England did not see the making of this mirror, although there were concave mirrors made throughout the latter century, a number of which have survived. Concave mirrors were mainly used as shaving-glasses because of their magnifying capacity.

Besides convex glasses, the chimney-glass or overmantel mirror was also very popular in the early Nineteenth Century. The usual design was a horizontal looking-glass in three sections, above which was a Classical frieze of applied figures moulded in composition. The cornice was often designed with a row of small balls, set apart in a hollow. Such ball decoration was also popular for the frames of convex glasses (No. xxi).

This was the last phase of the craft of the English looking-glass maker, for in the second quarter of the Nineteenth Century looking-glasses were mass-produced by furniture factories and sold to shopkeepers. The craftsman was now no longer a seller of his own wares; his place was taken by a shopkeeper who purchased his stock from a furniture warehouse. In the Victorian period large gilt glasses, which were placed over chimney-pieces and marble-topped console tables, became extremely popular. The coarse mouldings and the stucco flowers and ribbons and metallic gilding lacked all the quality of individual handwork, for the craft of furniture-making had now been caught up in the toils of the Industrial Revolution.

No. XXII.—PIER GLASS [illegible] BORDERS AND CREST ING IN THE EMPIRE [illegible] MESSRS. J. M. BOTHBOL

SOME PRE-RAVENSCROFT GLASSES

By E. B. HAYNES

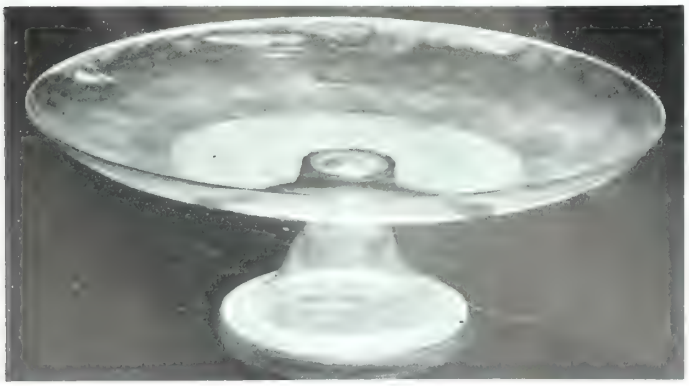
No. I.—GADROONED 'RAVEN'S-HEAD' POSSET POT H. 3¼" TO RIM WIDTH, EXTREME 5¼", AT RIM 3¼", GADROONING ¼"
No. II.—ONE OF TWO RIBBED 'RAVEN'S-HEAD' POSSET POTS H. 3¼", WIDTH ACROSS THE HANDLES 5⅜", AT RIM 3½"

GEORGE VILLIERS, second duke of Buckingham (1628–87), can hardly have had a dull moment in a kaleidoscopic career. As boyhood friend of Charles II, a fighting supporter in the Civil Wars, and subsequently in and out of the King's favour, he may have merited his rewards as justly as he did his intermittent residences in the Tower. But it was never in Charles's nature to bear malice, particularly towards a man of such brilliant personal parts, and, perhaps because of the instability and wasteful life of one who 'was everything by starts and nothing long . . . chymist, fiddler, statesman and buffoon . . .,' a fascinating compass-less soul.

Dryden thus recorded the duke as 'chymist' and Evelyn praised the glass he made at Lambeth. Such were the tributes paid to fashion, which after the Restoration decreed an interest in the sciences; it was something an ambitious courtier could not ignore.

Searchers for our seventeenth-century glass will regret that Buckingham's occasional writings were poetical and theatrical; satirical rather than scientific, or we might know a little more concerning his glass ventures. For whatever his staying-power, he was no slow starter. Accounts of his glass-making activities will be found in Hartshorne's book, and in Thorpe's writings, particularly *English Glass*.

No. III.—THREE SODA-METAL POSSET POTS H. 3 7/16", 3¼", AND 3⅛", RESPECTIVELY, BASE TO RIM : WIDTH AT RIM 4", 3⅝" & 3½"



No. IV.—ONE OF THE SMALLER FRUIT DISHES WITH TRACES OF GILDING

The sequence is not clear, but it does seem that kingly favour immediately secured the enterprising duke a fourteen-year patent, presumed to have run from 1660 to 1674, for the making of 'christall,' both mirror and vessel glass. Within a matter of months after the Restoration (May 1660), he was in negotiation with John de la Cam for the making of 'rock crystal,' the intention being to build a glasshouse in the 'Charterhouse Yard,' though in a few years the work was being carried on at Greenwich. The Cam venture (so far as Cam was concerned) endured until 1668. Meanwhile the duke had harnessed Clifford and Powlden, and also Thomas Tilson, to his chariot. These gentlemen had obtained licences in 1661 and 1662 respectively. In 1671, Buckingham enlisted John Bellingham to manage the Vauxhall Plate Glassworks.

It is clear that Buckingham had the exclusive right to make 'christall' and enjoyed a predominant position in and around the metropolis. But, as I understand it, other glassmakers could and did make 'white' glass, provided it was not 'christall,' and as we have as yet no satisfying evidence

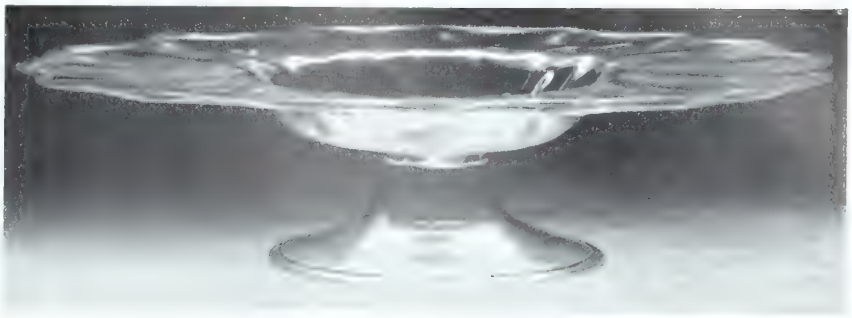
that anybody *could* then make what we should now regard as crystal, it may be that there was no great distinction between the metal of any of the leading manufacturers, metropolitan or provincial.

Three glasses have with plausibility been credited to the duke's glasshouse at Greenwich. They are the *Royal Oak* goblet and the *Scudamore* and *Exeter* flutes. Had it been possible even to see these glasses together, some similarity of metal might or might not have been observable. As it is, all one can say is that the metal was thin or very thin, and that the goblet was of a brownish, repeat brownish, tinge. 'Christall' was no word to apply to it.

It is now possible to record the discovery of a small collection of glasses which contained quite a number of specimens attributable to the Restoration period. It cannot be asserted that they were in fact made by Buckingham, but it is likely. Their provenance has not been disclosed, but there is clear inherent evidence that the glasses were the unconsidered relics, the sweepings of some glass closet, from an important English home held in undisturbed occupation for at least three centuries, weathering the many storms of war and policies in and since Cromwellian times only to disintegrate under present stresses. A survey of the possibilities points infallibly to the break-up of a stately and noble house.

No. V.—THINLY BLOWN GOBLET WITH SPIKED GADROONING BENEATH A HORIZONTAL CORDON : H. $5\frac{3}{8}$", WIDTH $4\frac{1}{8}$"

The glasses themselves range from about 1660–65 to, say, 1720, the later ones being about a dozen Newcastle *tazze* and nearly as many champagne glasses of the highest quality. These do no more than indicate that the glassware of the household was consistently as good as money could buy. No glass of clear foreign origin was found.



No. VI.—DISHED FRUIT STAND, WITH FOLDED SCALLOPED RIM AND SERPENTINE BAND OF GILDING ON THE SHOULDERS OF THE DISHING : CLEAR SODA-METAL : H. 4 IN., WIDTH 16 IN.

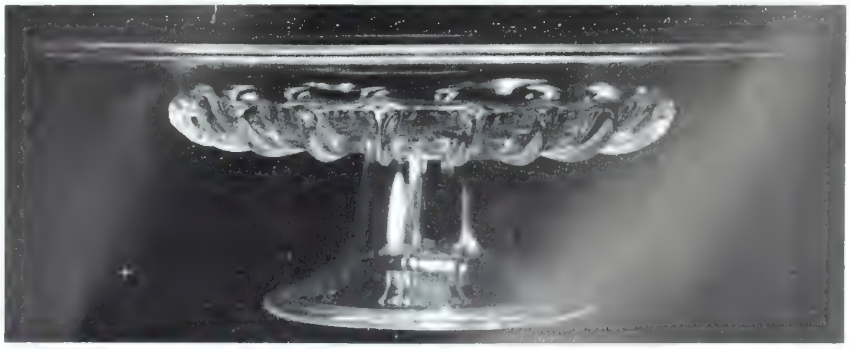
The first items which must be mentioned were three sealed Ravenscroft posset pots, one perfect one being heavily gadrooned at the base (No. i). Rather lighter gadrooning of the same type appears on the Victoria and Albert Museum tankard and on the British Museum Bowles and Lillington soda posset. Both the two others were fled at one handle and had moulded ribbing (No. ii) in the style of the sealed Victoria and Albert Buckley goblet. The metal in each case was beautifully pure and limpid-clear, without trace of crizzling. Until now, only one 'raven's-head' glass has been free from this fault. The Kirkby Mason bowl has been wrongly recorded as uncrizzled.

At the end of this article will be found a list of those sealed glasses already known.

These three new-found posset pots doubtless replaced certain other plain ones of similar shape but made of a dark-tinted soda-metal, very light in weight, fragile vessels indeed. Three such survived, identical in everything but size (No. iii). All three remained unbroken, albeit imperfect as to the handles. There was a similar specimen in the Robert Nash Collection, then thought to be a Morelli-made glass. It certainly corresponded with a Greene pattern, but may now take its place as a pre-Ravenscroft Restoration glass.

The metal of these soda posset pots was exactly matched in a part set of standing fruit dishes on folded pedestal feet. There was one large one with a very shallow bowl (height, $3\frac{3}{4}$ in. to $4\frac{3}{8}$ in.; diameter, $13\frac{3}{4}$ in.; maximum bowl depth, $\frac{1}{2}$ in.), and nine smaller ones (No. iv). The latter seemed to have been made in two sizes, some having bowls of a maximum depth of about $\frac{3}{4}$ in., and others over 1 in. Mean heights varied from $2\frac{7}{16}$ in. to $2\frac{13}{16}$ in., other than for a single example content with $2\frac{1}{8}$ in.; the setting of a wide, shallow bowl squarely on a short stem obviously presented difficulty. The width of the bowls was regular at $6\frac{7}{8}$ in. to 7 in.

More important than these variables was the decoration, which consisted originally of gilding on the upper surface. No actual gilding remained, but the fixative was observable, or observable in part, on



No. VII.—DISHED FRUIT STAND, GADROONED : FOLDED RIM : LEAD METAL : LIGHT CRIZZLING

No. VIII. SMALL AND LARGE SPECIMENS OF A SET OF TEN DIMPLED WINE GLASSES IN BROWNISH EGG-SHELL SODA METAL. APPROXIMATE HEIGHTS ARE 5¼ AND 5½ IN.

every stand. The one large stand seemed to have had a broad band, nearly 3 in. wide, round the rim, and a further substantial band equidistant between centre and rim. Six of the nine small stands had a gilt central zone, and of these, two had a further quarter-inch band equidistant between the central zone and the rim; on the four others, no further gilding was observable, though it may have existed. The three remaining small stands showed no signs of any gilt central zone, but each had an inch band round the rim. The important point is that the gilding was on the upper surface. Surely, no Continental glasshouse of repute would have been so careless or so optimistic. It only remains to add that the general workmanship was high and the stands as graceful, though by no means so strong, as one could wish.

Two plates must now be mentioned, for although they differed in being thicker and stronger, as befitted a plate, the metal was so clearly akin to that of the aforesaid posets and *tazze*, and had just the same glaze-like hard-looking flat surface as the *tazze*, that I take them to have been part of the same service. One was shallow, only $\frac{5}{8}$ in. high, with a diameter of $7\frac{3}{8}$ in., and no gilding was observable. The other had a dished centre, was from 1 in. to $1\frac{1}{4}$ in. high and $8\frac{1}{16}$ in. in diameter, and had a $\frac{3}{4}$-in. band of gilding round the shoulder of the dishing. In both cases the rim was folded.

Despite all this, someone may ask for more evidence that the soda possets, plates and fruit dishes were not imported. I think that much may fairly be made of the likelihood that a great English house, using no doubt a great quantity of glass, would certainly patronize an English glasshouse, would probably choose a London one as a matter of course, and would very likely select one controlled by an important and influential minister high in the King's favour.

But there was a further single goblet in the collection (No. v), of prime importance. This also was extremely thinly blown in the same dark-toned metal, though of rather better quality, i.e. less bubbly. The bowl was large and rounded at the base, decorated with short spiked gadroons beneath a horizontal cordon, on a short and hollow inverted baluster stem between mereses, and set on a thin, unfolded foot. The stem is pure 'Greene,' repeated a number of times; the decoration is also Greene, appearing six times on fol. 41 (obv. and rev.), seemingly part of the first order sent on October 4th, 1667; it appears twice on the reverse of fol. 10, part of the second order of August 28th, 1668, but it does not occur again, so I conclude that the style was a then dying feature. The bowl is generally over-large for Greene, but Hartshorne, Pl. 30, Fig. 2, from the aforesaid fol. 41, is reasonably close.

Of course, this goblet is not a Greene glass; the value of his drawings is that they show the sort of styles which an English public wanted after the Restoration. I take the glass to be the earliest in the collection, perhaps, one may say, 1660–5. There are some short cracks, apparently annealing flaws, across the gadroons on the lower portion thereof.

We have, then, this unique goblet, as well as two plates, ten fruit stands, and three posset pots, all, I think, of slightly later date, say 1665 to 1670. Every piece is made of the same sort of dark-tinted soda-metal, and they look like a series from one particular glasshouse, as likely a Buckingham house as any other. It would also seem that the series, as well as the glasses now to be mentioned, were all superseded by Ravenscroft glasses, of which only the three sealed posset pots have survived.

There was a further large *tazza*, this time in a clear, almost non-bubbly soda-metal. It was ribbed and had a gracefully scalloped rim, folded from above; the centre was dished and the foot of pedestal type (No. vi). Around the central dishing were distinct remains of a serpentine band (or perhaps central zone) of gilding, again on the upper surface. It must have been a stand of striking appearance, and it may usefully be compared with a lightly crizzled Ravenscroft *tazza* (No. vii) found

No. IX. THREE HIGH-STEMMED GLASSES BROWN TINTED, WITH BANDS OF DIMPLE MOULDING

a few years ago by Mr. Cecil Davis and once in the J. D. Nowell Collection; its pure and limpid metal would, I believe, be indistinguishable from that of the three new sealed possets recorded above.

The final contribution of the collection under review was a still perfect set of ten very fragile, almost Victorian-looking wines, three large and seven smaller, though heights and capacities varied in a most un-Victorian manner (No. viii). The bowls were moulded with vertical flutes at the base, rising into four rows of small honey-combing midway up the bowl; to call them 'dimple moulded' would be visually right, if technically wrong. The stems were slender and hollow, with a small knop near the top cushioned on something approaching a shouldered shank. The metal was soda, of good quality and soft texture, and sufficiently free from bubbles. It was, moreover, brownish, repeat brownish, and of egg-shell thickness, beautifully blown and clearly evidencing the ductility of the metal.

No. X. (*a*) STEM WITH SPIRAL LOBES : OLIVE-TINTED, WITH ELLIPTIC FOOT : H. $4\frac{3}{8}$ IN. (*b*) SOLID STEM : IN STOUTER GREENISH-GREY METAL : NO FOOT FOLDS : HEIGHT $4\frac{1}{4}$ IN.

Now, for some time I have had eight flimsy comparable glasses of rather smaller size, with surprising bowl variation. Three have the same moulding on the bowl, nearly the same hollow stem, the same brownish, ductile metal, and the same foot, though two of the bowls differ somewhat in shape (No. ix, *a–c*). The five others match less closely but still have a generic resemblance (Nos. x, xi). All eight came from the Berney Collection, find-spot unknown, and all are of tinted metal, viz. three brownish, the others olive, greenish-grey, blackish, amethystine, and yellowish-green respectively.

Of the eight, No. xi*a* is a cheaply made dark-toned glass, and this is closely matched by three further greyish specimens from the Arthur Kay Collection (No. xii, *a–c*), formed mainly in and around Edinburgh. They have a weak, semi-hollow tapered stem with an absurdly small knop at the top; each exhibits the 'dimple moulding' as above, two being crizzled. All these eleven glasses have this in common, that they are *verre de fougère* glasses, ranging as widely in colour as their bowls do in shape. Including the ten recently found, that makes twenty-one in all, and not one of these little glasses is the sort of thing one would expect to travel far from its birthplace, let alone from abroad. It is legitimate to reflect how small the survival chances of such glasses must be in any circumstances.

Their date and origin may be disputable. One labours under the handicap of not being sufficiently familiar with the early modest glasses of Liège and France. Indeed, I do not know who is; and in dilemma turned to the most competent judge of such glasses I know; to him my thanks are due for the thoughtful criticism which will be recounted below. Others have concurred with the opinion that these thinly blown wares range themselves so badly with any eighteenth-century glasses, English or Continental, that a seventeenth-century date is much more easily acceptable, and this conclusion is supported by the characteristics of their metal. The Eighteenth Century was primarily an age of clear glass, not *verre de fougère*, and also one of greater strength and sturdiness.

It may be objected that the 'dimple moulding' which is to be seen on sixteen of the twenty-one specimens was an eighteenth-century Liège pattern. That is true, but it was also a concurrent English idiom, appearing on our air-twist and incised-twist stems of around 1750–60. But both the round funnel bowl and the moulding also appear clearly on glasses in the Baar Collection, placed among seventeenth-century specimens, and for what it may be worth Pholien figures the same moulding as a seventeenth-

No. XI.–(*a*) HOLLOW STEM, DARKISH TONE : (*b*) SOLID STEM, AMETHYSTINE TONE : (*c*) SOLID STEM, YELLOW GREEN

No. XII.—GREYISH-TINTED SODA WINES FROM SCOTLAND (TWO ARE CRIZZLED): HEIGHT 4¾ IN. TO 5 IN

century style. In these Continental glasses, however, the stem formation differs appreciably or, in Baar, seemingly, for the photograph is indistinct in that respect. Good photographs of a number of Baar's seventeenth-century specimens are described on the back as *jaunâtre* or *brunâtre*, not surprisingly. They quite clearly have either a different stem formation or a strong merese under the bowl, or both, and plain feet are exceptional. His eighteenth-century specimens are stronger and all have folded feet. Nothing like the elaborate Berney bowls appears in the collection.

More definite is the expert already referred to; he states that judging by the shapes and not by the metal (which, of course, he could not assess on photographic evidence) none of the glasses could be accepted as of Liège manufacture; that although the set of ten dimpled wines (No. viii) might possibly be French, he personally had never met with such forms, and he suggests that all of the glasses could well be *verre de fougère* glasses made by Italian workers who had the skill but not the formula; and that accordingly they might as well be English as anything else. I conclude that as importation from France was unlikely, and as Liège is ruled out, we are thrown back upon the unexpected but perfectly logical inference of an English origin.

The same determination may be arrived at by a study of the stem formation. We ought not to assume from the many short-stemmed drawings of Greene that only short-stemmed glasses were used in England in early Restoration times, nor must they all have been flimsy glasses. Excavation has provided many strong tall stems attributable to the middle decades of the Seventeenth Century, hardly any with more than traces of bowl and foot. I know of but one complete tall-stemmed wine of this character, so there need be no surprise at the absence hitherto of fragile vessels like those in Nos. viii to xii. It does not follow that they were not made, or that more may not now turn up.

If reference be made to No. xiii, or better still to the stem fragments illustrated by Thorpe in his *English Glass*, page 131, it will be seen that his Fig. 5*e* shows the same stem as No. xiii here, together with the remains of the bowl; the likeness to the stem of the dimpled wines is clear. Remove or diminish the merese, make the stem hollow throughout, slenderize it and shorten it a little, and you will be left with a stem not different from that of these problematic little wines, and one that is repeated in some of the Berney glasses.

Weighing up as well as may be the positive and negative evidence, and adding the natural inference to be drawn from the provenance, I think there is strong reason to give credit to England as the country of origin of the dimpled wines, and as to their maker, who more likely than Buckingham's Italian craftsmen at Greenwich?

And so, this find has produced sixteen various glasses in a dark-toned soda-metal, eleven of which were once gilt; one superlative *tazza* in 'whiter' and better soda with similar gilding; and ten more wines in a thin, brownish-tinted ductile metal. In addition, and most fortunately helping to assess their predecessors, the three sealed posset pots. It is much to have new material in such quantity, all of the same good provenance.

The temptation is to go on and deduce an English origin for quite a number of problem glasses, but it is a dangerous one. The further one goes the more hazardous and confusing it becomes. In time, something will eventuate; meanwhile two glasses are figured, being made of metal so akin to the Restoration posset pots and fruit dishes described above that their origin must surely be the same. One, already mentioned among the sealed glasses, is well known (No. xiv). Its metal characteristics coincide exactly, though there is a very faint brownish tinge where the glass is thickest. The other (No. xv) is more modest; it matches precisely in colour and has its successors in a small series of hollow-stemmed lead glasses such as the wine figured by Bles, *Rare English Glasses*, Pl. 6. And, the near-Greene-type wine, *Glass Through the Ages*, Pl. 32*a*, might have come from the same pot of metal.

The final illustration offered represents a large glass in Continental style (No. xvi). It is sufficiently strong, with a multiplicity of tiny bubbles in its brownish-tinted metal. It is chosen to demonstrate that a brown tinge and a foreign style may appear in an English glass, for the specimen is glass of lead, and as a matter of fact little removed from some early baluster glasses with deep bowls and quite short, inverted baluster stems. It must pre-

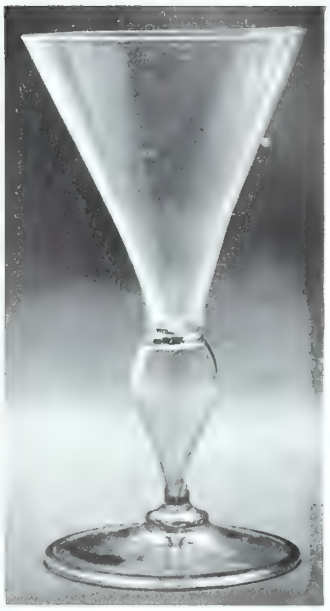
No. XIII.—STOUT HOLLOW STEM OF A MANSEL GLASS EXCAVATED IN WESTMINSTER

sumably be the product of a glasshouse which turned over to the lead formula without achieving Ravenscroft's clarity of metal. I can recall at least half a dozen such pieces, large and small, though all the others are in recognizably English styles.

Since there is still a little space, perhaps it may be permitted to become discursive. In searching for our pre-Ravenscroft glasses we need some secure starting-points, some safe data whereby to recognize them and differentiate between English and foreign pieces. We have very little to go on.

Spectacular specimens may assert themselves, if engraved, but they are too few and solitary to help. Modest utility glasses must be commoner than we know and may exist in plenty, but these do not betray themselves. Occasional fragments help a little, and so do Greene's drawings, but his stems were often foreign styles also. We are accordingly thrown back on a search for minor traits which may be a clue to English origin.

No. XIV.—GADROONED GOBLET WITH HOLLOW STEM, SEALED : DARK TINTED SODA METAL : FOLDED FOOT (SEE LIST BELOW)



No. XV.—TRUMPET WINE ON HOLLOW BALUSTER STEM OF DARK-TINTED SODA : FOLDED FOOT : 6¼"

No. XVI. LARGE ENGLISH GOBLET GLASS OF LEAD, BROWN-TINTED IN NETHERLANDISH STYLE : 1682–5

Is it possible that the relics of former surface gilding may constitute such a clue? Of course, given enough wear, all such gilding will disappear, leaving only more or less visible traces of its fixative. But there is some evidence that Continental gilding was more permanent than our own; for instance, it remains in good condition on sixteenth-century Venetian and German glasses when it has disappeared from English ones of 1750.

Now, in appearance the fixative remaining after the gilding has wholly gone is very much like the faint cloudiness found on wineglasses and which is the result of loss of polish. This in turn is due to allowing liquor to stand in them for a length of time. It has been a matter for surprise that so many early Continental-looking glasses are 'cloudy'; though no statistics can be offered, the proportion strikes me as a good deal higher than in assured eighteenth-century English ones, and I do not know that the later lead metal was more resistant, the liquor less strong, or users more careful. The answer may be that in some early glasses what looks like polish-cloudiness may really be fixative-cloudiness.

A band on the rim of a tazza is obviously not due to liquor. It is another matter when a wineglass is in question. If there the cloud is due to liquor, it will have a horizontal limit, or a level limit if the glass happened to be left on a tilted surface. But if the cloud is due to the presence of fixative, it may be far from horizontal and not at all levelly applied; it will show a mark which could not be due to gravity-controlled liquor.

LIST OF SEALED GLASSES REFERRED TO ON PAGE 89

1. *With 'razin's-head' seal*

Decanter bottle, N.D.W.	Crizzled	British Museum	Thorpe, *History*, Pl. X. 1		
Normandy-type jug	Crizzled	*ex*-Kirkby Mason (Cecil Higgins Museum, Bedford)	do.	do.	X, 2
Bowl	Crizzled	*ex*-Kirkby Mason (Cecil Higgins Museum, Bedford)	do.	do.	XI, 1
Bowl	Crizzled	Victoria and Albert Museum; *ex*-Buckley	do.	do.	XII
Tankard, gadrooned	Crizzled	Victoria and Albert Museum	do.	do.	XIV, 1
Roemer or goblet, ribbed	Crizzled	Victoria and Albert Museum; *ex*-Buckley	do.	do.	XVI, 1
Roemer or goblet, N.D.W.	Uncrizzled	*ex*-Ratcliffe Collection	do.	*English Glass*, Pl. XVI, *d*.	
Roemer or goblet, engraved	? Crizzled	Danzig; John Sobieski commemorative	*Geographical Magazine*, October 1939		

There are also two sealed-stem fragments in the Guildhall and London Museums respectively.

2. *With other sealings*

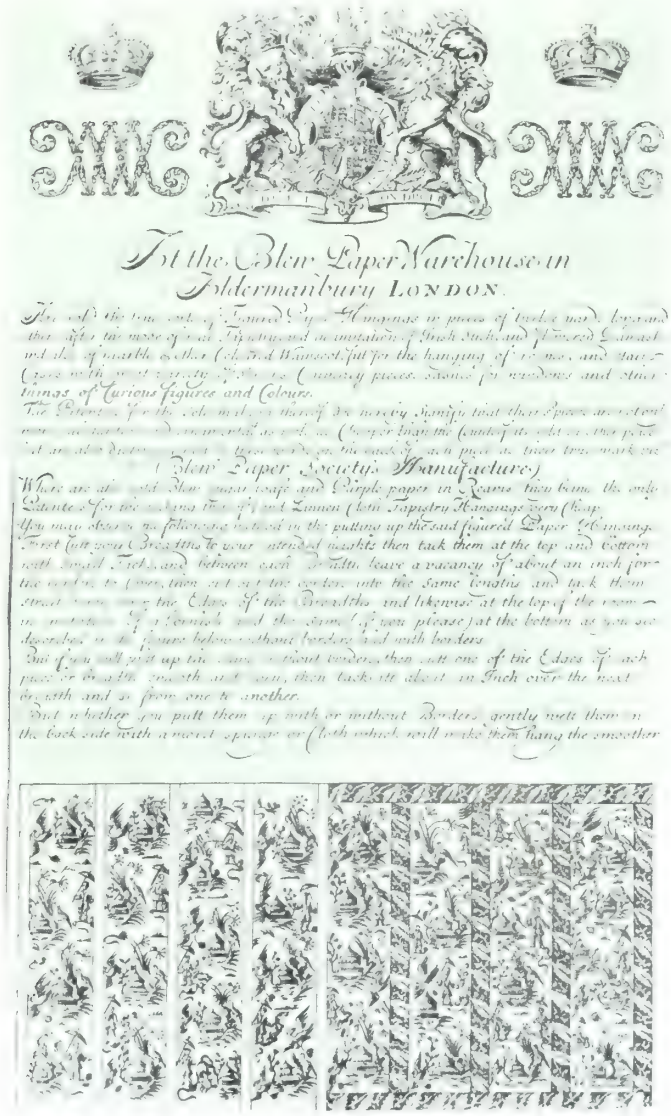
Engraved decanter jug	Crizzled, lead	Plain seal (?). Arms of Catherine of Braganza; private collection	*Glass Notes* No. 7		
Plain posset pot	Crizzled, reputed lead	'S' seal for Salisbury Court: from Ham House: private collection	*Sotheby catalogue*, July 15th, 1948		
Wine	?	Same seal: Victoria and Albert Museum			
Posset pot, gadrooned	Crizzled soda	'Bow and figure' seal for Bowles and Lillington: British Museum	Buckley, F., *Old English Glass*, Pl. III		
Wine fragment	Soda	Same seal; Northampton Museum	do.	do.	p. 28
Wine fragment	Soda	Same seal; London Museum	do.	do.	p. 28
Wine fragment	Soda	? plain seal; Ashmolean Museum	do.	do.	p. 28
Goblet, gadrooned (No. xiv)	Uncrizzled soda	? plain seal; *ex*-Kirkby Mason & Henry Brown Collections. Private collection	Thorpe, *History*, Pl. XXI, 3		

THE BLEW PAPER WAREHOUSE IN ALDERMANBURY, LONDON

By E. A. ENTWISLE

IT is nearly twenty-five years since a hand-bill advertisement announcing paper-hangings for sale at the Blew (or Blue) Paper Warehouse, in Aldermanbury, was first reproduced in Sugden and Edmondson's *A History of English Wallpaper*. Issued during the reign of William and Mary, the advertisement aroused considerable interest as being the only one of its period to contain specific instructions on how to hang wallpaper (No. i).

The recent discovery, in the Gough Collection at the Bodleian Library, Oxford,* of an even more unusual advertisement of the same business (No. ii) was entirely unexpected, and led to the renewal of an investigation the result of which is given below.



No. I.—ADVERTISEMENT OF THE WAREHOUSE (*CIRCA* 1700), CONTAINING INSTRUCTIONS FOR HANGING. BAGFORD COLLECTION, BRITISH MUSEUM

No. II.—ADVERTISEMENT (*CIRCA* 1710–1720) ENGRAVED BY JOHN STURT (1658 TO 1730), SHOWING THE SHOP FRONT AND THE GOODS FOR SALE

This particularly attractive advertisement is the work of an English engraver, John Sturt, who was born in London in 1658, and died there in 1730. At the foot of one of his engravings of Isaac Bickerstaff, dated 1710, a note gives his place of business as Golden Lion Court, in Aldersgate Street, which was not far from the Blue Paper Warehouse in Aldermanbury.

John Sturt was no genius; he was, however, distinguished for his elegant, and sometimes microscopic, lettering, and above all for his meticulous eye for detail—a fact which has great significance in the account which is shortly to be given of the various paper-hangings shown in his engraving.

In the meantime, a few words on Abraham Price, whose name figures prominently in the advertisement, may be of interest, seeing that the identification of eighteenth-century paper-stainers is not a frequent occurrence, and usually, as in this particular case, provides a welcome link with similar businesses whose place historically has previously been a matter for conjecture.

* Paperstainers of the 17th and 18th Centuries, Sir Ambrose Heal: *Country Life*, July 22nd, 1949.

AT the Blue-Paper Ware-house in Aldermanbury, London, are Sold the *True Sorts* of *Japan* and *Indian Figured Hangings*, in Pieces of Twelve Yards long, and Half Ell Broad, at 2 *s.* 6 *d.* by the Piece. And another Sort of *Large Japan* and *Forest-Work*, in Pieces of proper Sizes, after the new Mode, of Real Tapestry. Also another Sort, in imitation of Wainscot, accommodated for Rooms and Stair-Cases; with great variety of Skreens, Chimney-Pieces, Sashes, and other things of Curious Figures.

The said Hangings, *&c.* are also Sold at the *Japan Ware-house* near the *George and Vulture Tavern* in *Cornhil.*

The Patentees for making the said Figur'd Hangings (observing the same to be counterfeited upon a thin and common Brown Paper, daub'd over with a slight and superficial Paint) do hereby give Notice, That the said *True Sorts* may be distinguish'd from Counterfeits by their Weight, Strength, Thickness and Colour, Dy'd through; and are every way more lasting and serviceable.

At the same Places are to be Sold *Blue Sugar-Leaf* and *Royal purple Paper* by the Ream.

No. III.—ADVERTISEMENT SHOWING THE ARMS BORNE BY WILLIAM III AND HIS MOTTO (1694–1702) *I WILL MAINTAIN*: BAGFORD COLLECTION

Until now, little has been known about the Blue Paper Warehouse beyond what was to be found in the earlier advertisement (No. i), in three or four short paragraphs inserted at intervals in the *Post Man* during the year 1702, and in an advertisement bearing William III's arms, often quoted but here reproduced for the first time (No. iii). It was always supposed, for instance, that the business commenced as early as 1691, but there now seems good reason for placing the date of origin nearer 1700. At all events, the earliest *Post Man* reference is in the issue September 19th/22nd, 1702. The following information is, therefore, new, and apart from its special interest to the wallpaper historian, is useful to those concerned with London topography and trades at this period.

The greater part of Aldermanbury, as many will be aware, lies within the Parish of St. Mary the Virgin, whose church, rebuilt by Wren after the Great Fire, is now an empty shell as a result of a much more recent conflagration.

Stow described Aldermanbury as 'an open, handsome street, graced with good buildings which are very well inhabited by merchants, wholesale dealers, etc.' At the time the Blue Paper Warehouse began business many of the houses in the parish were still private residences, only a few of these being used for residential and business purposes combined.

It is probable that Abraham Price, and any family he had, 'lived on the premises,' for the Parish Poor Rates register, in which his name appears for the first time in 1724, shows that he paid six shillings in that year. Unfortunately, there is no indication here of his, or his unknown predecessor's, whereabouts between this date and the presumed date of the Blue Paper Warehouse's commencement in 1700.

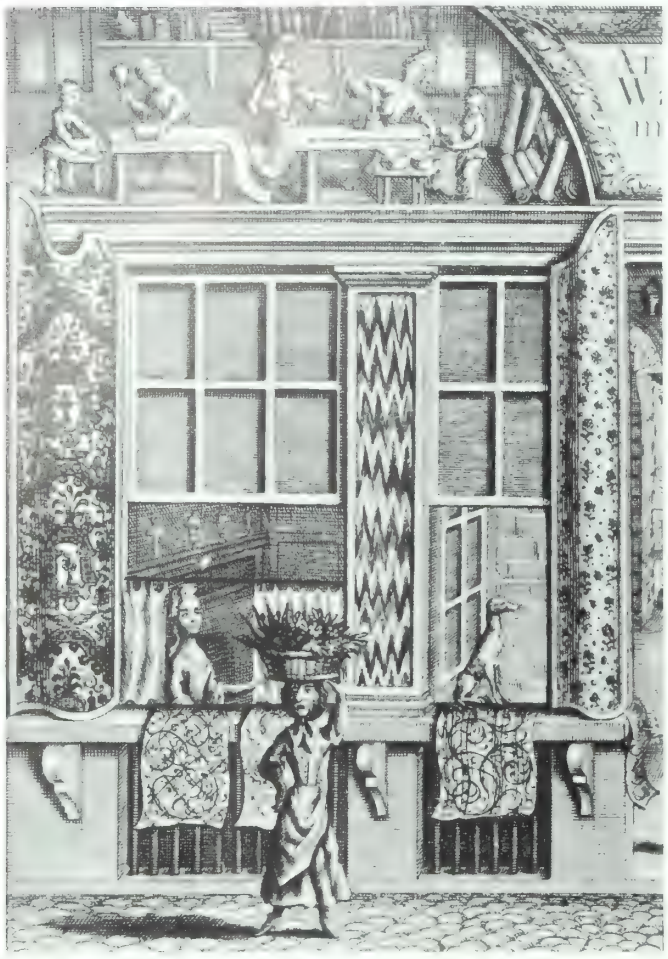
That he was a man of sober integrity may be inferred from his appointment as churchwarden of St. Mary's in 1736, an office not always coveted, on account of the responsibilities it involved.

The name of Abraham Price continues to appear in the rate-book until about 1750, when its former position in the register is taken by one John Hall (who is known to have been making paper-hangings in Aldermanbury during the middle of the Eighteenth Century, though his connexion with the Blue Paper Warehouse has, up to now, been unsuspected).

Abraham Price having now dropped out entirely, the register proceeds to record John Hall; Hall & Co.; Abraham Hall (notice the Christian name, Abraham, which seems to imply a friendly, or even a family, connexion between the two men), until the register ceases in 1808, after which the directories continue the story with John Hall, paper-hanging maker, 8 Aldermanbury, and City Road, until 1819, when the premises in Aldermanbury are taken over by a woollen factor.

These bare facts show that the Blue Paper Warehouse,

No. IV.—SEVENTEENTH-CENTURY PAPER WITH VARIED STRIKING EFFECTS FOUND AS A BOX LINING AT THE ASHMOLEAN MUSEUM RECORD OFFICE



No. V.—ENLARGEMENT OF J. STURT'S ENGRAVING, SHOWING HIS INTERPRETATION OF THE FLOCK PAPER DESIGN ILLUSTRATED IN NO. VI

and its successors, enjoyed an unbroken run of business from about 1700 until well into the Nineteenth Century, and from the superior style of the advertisements it favoured in its early days it is not difficult to be persuaded that the firm was well-founded, and that it also had a reputation to live up to in later years.

It is interesting to note that there was another well-known paper-stainer working in Aldermanbury during Abraham Price's time, one Robert Dunbar, whose papers were sought after by a discriminating correspondent in America during 1737: 'It is the only paperhanging for sale,' he writes, 'which I am of the opinion may answer well . . . made by one, Dunbar, in Aldermanbury.'

That there should be two paper-stainers of note in this not very long street, and at this comparatively early period, is somewhat unusual: but here there is another blank, and the only thing of interest found is that Robert Dunbar had a wife and four children, one of whom, Robert, lived until 1766, and carried on his father's business for a few years after that worthy's death in 1744.

It would be exciting, after considering the possible relationship between the Dunbar's and the Price-Hall business, to establish some link between the two, but the only scrap of evidence in the writer's possession, which suggests, indeed, that there was no connexion, is a manuscript bill, dated 1740, in favour of Robert Dunbar only, for '53½ yards of yellow Mantua paper. and 4 dozen Frett Borders to match.'

And now to describe the sort of paper-hangings made and sold during the early part of the Eighteenth Century.

It has already been mentioned that these are very exactly depicted in the advertisement by John Sturt.

Wallpaper designs of the Eighteenth Century often showed the influence of contemporary embroideries, damasks and printed fabrics. Wallpaper was, essentially, a substitute for more costly forms of decoration, and this is borne out by Abraham Price's references to 'Caffaw's' (a rich silk cloth similar to damask), 'Irish Stitch' and 'Flower'd Sprigs.'

It is noticeable that at least one of the so-called 'black and white' papers generally referred to as 'Spanish Stitch,' but here described 'in imitation of "Irish Stitch",' is for sale in the Blue Paper Warehouse—on the window-sill to the left of the picture.

These papers were inspired by the black silk on white linen embroideries, of Moorish-Spanish origin, popular during the reigns of the Tudors and even well into the Seventeenth Century.

Worked with a running stitch, these embroideries often formed an 'all-over' pattern on the material, and the papers, printed in sheets for lining boxes and cupboards, as well as walls, followed this tradition exactly, the stitches being represented by a system of contrasting cross-hatching.

The design of Abraham Price's example seems more flowing in character than the earlier papers of this type, but it is interesting to find even a variant of this favourite Elizabethan and Tudor theme printed on paper as late as 1710–20, particularly when it is remembered that the end of the Seventeenth Century saw their popularity waning in favour of the flock papers.

An example of the 'Black and White' papers of early origin is here shown (No. iv).

Abraham Price's reference to 'Imboss'd Work resembling Caffaw's' applies to the flock papers, which may well be described as the aristocrats of paper-hangings.

Sturt shows two such papers in the curious framed panels at either side of his engraving; and it is specially interesting to note that the design of the one on the left (an enlargement of which is shown, No. v) bears a marked resemblance to that of a paper found in Ivy House, Worcester, some years ago (No. vi), which wallpaper experts then described as of English origin, *circa* 1700.

It has already been mentioned that John Sturt, the engraver, had a flair for detail, and his very close interpretation of this design not only confirms the fact, but also points to Abraham Price as being the probable maker of this paper.* Another flock paper of the same design was discovered many years ago at the Manor House, Saltfleet, Lincolnshire.

Flock papers were made in imitation of the Italian cut-velvets and damask hangings, 'suits' of which are mentioned in household inventories of an earlier and more pretentious period. Originally the flocking process was used on coarse cloth in order to enhance its appearance—the process consisting of scattering fine shearings of wool or silk on to a fabric previously treated with a slow-drying adhesive.

The production of flock papers was carried out in a

* Owing to rearrangements at the Victoria and Albert Museum, the Ivy House, Worcester, paper was not accessible for examination at the time this article was written.

similar manner, though, in this case, the paper was usually brushed all over with colour to form a ground on which the design was subsequently printed with the adhesive. It will be readily appreciated that the production of these paper-hangings was dependent upon the manufacture of a sufficiently good-quality paper for the purpose (No. vii).

Considering the date of the Sturt advertisement, more coloured papers appear in Price's window than might be expected: even the Chintz is in evidence. It is true that a few coloured papers have been noted prior to this period, but most of these are poorly executed, the outline of the design being printed by block and the colours added clumsily by hand, or by stencil. The development of this type of paper-hanging may, indeed, have been retarded by the difficulty of obtaining suitable inks, in which case it is easy to see why the Blue Paper Warehouse, in one of its advertisements, emphasized that its papers were 'dy'd through,' unlike the counterfeit goods sold by other paper-stainers which were 'daub'd over with a slight and superficial paint upon a thin and common brown paper' (see wallpaper as a book-cover, No. viii).

Another interesting paper is shown in the second panel from the left of the Sturt engraving, which at first sight suggests the 'imitation Marble' mentioned in the advertisement, but it may, in fact, have been inspired by a woollen cross-stitch embroidery, the design of which is characteristic of a sort of 'petit-point' popular during the Queen Anne and early Georgian periods.

'Japan and Indian Figur'd Hangings,' listed in one of the advertisements, but not shown in Sturt's engraving,

No. VI.—PANELS OF ENGLISH FLOCK PAPER (*R*) & EMBOSSED LEATHER ALTERNATING (*CIRCA* 1700) FROM IVY HOUSE, WORCS.: V. & A. MUSEUM

No. VII.—ENGLISH FLOCK PAPER OF CHARACTERISTIC DESIGN *CIRCA* 1730: FROM THE OFFICES OF H.M. PRIVY COUNCIL: V. AND A. MUSEUM

were very popular during the Eighteenth Century and were brought to this country from China in ships of the East India Company. Painted entirely by hand and exquisitely coloured, they were much admired by people of taste, and frequently described in contemporary *belles-lettres* and diaries.

Some of the 'India' papers sold by Abraham Price would almost certainly be copies of these expensive and rare originals, though far removed from the charm and elegance of the genuine article. The early eighteenth-century paper-stainer did a brisk trade in chimneypiece ornamentation, for a sheet of 'India' paper in the 'Chinese taste' (No. ix) would be novel and less expensive than the 'bespoke' chimney-board executed by an artist-painter. As the century progressed, the production of chinoiserie papers by English paper-stainers became more elaborate, and 'sets' of these hangings were sometimes difficult to distinguish from those done by hand in China.

The gentle art of papering a room, including the ingenious use of borders, swags and 'flower'd sprigs and

branches,' reached a high degree of competence during the second half of the century, and it is evident, from the advertisement illustrated in No. i, that the Blue Paper Warehouse was one of the earliest of the paper-staining businesses to advise on this particular branch of the decorator's art.

It is a pity that none of the papers sold by the Blue Paper Warehouse (all of which were stamped 'at ye end of each piece' with the name of the firm in full) is available for us to see to-day,* but the description given of some of the goods it produced will serve to indicate the wide range of paper-hangings extant at this early date in the history of the industry.

The Blue Paper Warehouse was obviously a flourishing business carrying a comprehensive stock of paper-hangings, not only at the Aldermanbury premises but also at 'the *Japan Ware-house* near the *George and Vulture Tavern* in *Cornhil*,' which must have been connected with the much-advertised Aldermanbury house, else it would not have been mentioned in the advertisement shown in No. iii.

From the references to 'Blue Sugar-Loaf and Royal purple Paper,' doubtless imported, it would appear that at first the business confined its activities to the selling of paper for wrapping purposes, though some of these sheets might well have been used also for the decoration of rooms.

* See footnote as to the Ivy House, Worcester, flock paper (p. 96).

No. VIII.—WALLPAPER USED AS A BOOK-COVERING : *C.* 1740 : IN GREEN & RED OIL-COLOURS : YELLOW DABS ADDED BY HAND : RECORD OFFICE

No. IX.—ENGLISH CHINOISERIE WALLPAPER : *C.* 1770 : SIMILAR PAPERS WERE IN USE MUCH EARLIER : FROM ETCHED PLATE, HAND COLOURED

Whether subsequent expansion was due to the enterprise of Abraham Price alone, or to someone behind the scenes, like Dunbar, about whom so little is known, it is not at present possible to say.

Much is left to the imagination, and as one looks at the charming Sturt engraving once again, one wonders whether the clerical gentleman in the doorway, three-cornered hat in hand, is, in fact, Abraham Price himself about to offer his services to a fashionable couple who have specially visited his premises to make a purchase.

It is impossible to suppress such a fascinating day-dream, and one feels a little envious that business in those far-off days was presumably such a care-free occupation.

From the Poor Rates register which occasionally mentions 'near Dyer's Court' against Abraham Price's name, it is clear that the Blue Paper Warehouse was situated at the southern, or Milk Street, end of Aldermanbury, for the name of this court, and indeed the court itself, still exists.

As soon as street numbering started (about 1766), the directories show the business to be at No. 8. To-day this is still near Dyer's Court and, in spite of a bend in the road, still within sight of St. Mary's Church, with which the proprietor was so closely associated.

There is just time to add before this article goes to press that 'Mr. Hall' (of Hall & Co., successor to Abraham Price) was known to John Gregory Crace, the eminent Victorian decorator and Juror of the Great Exhibition of 1851, for the latter mentions the name in a lecture to the Royal Institute of British Architects in 1839, and also in an article on Paperhangings contributed to *The Journal of Design and Manufacture* in 1849. This makes it clear that the firm was of considerable prominence within Crace's recollection.

JEREMIAH CURTIS, AGE 12½ YEARS : BY TILLY KETTLE, *C.* 1740–1786 : CANVAS, SIZE 24 × 26 INCHES : IN THE POSSESSION OF LEGGATT BROTHERS, 30 ST. JAMES'S STREET, S.W.1

THE FIGHTING HALBERD

By DOUGLAS ASH

WHAT is a Halberd? In this general account of the evolution of a weapon which has played such a large, and sometimes distinguished, part in European military history, it will be seen that, in considering its earlier forms, it is a most difficult task to arrive at a definition which satisfactorily differentiates the halberd from various other forms of staff-weapon, notably the glaive, the long-handled battle-axe, the bill, and the bardiche.

Even if we seek guidance from the derivation of the word, we have a description of only the most general nature, and it is also clear that, although in its earlier stages of development it probably owed its origin to one source only, it was not long before other influences began to affect its form, producing the most radical variations.

In the circumstances, I have considered it most satisfactory to avoid speculation as to who first attached a modified axe-head to a five-foot staff, and to confine myself mainly to the evolution of the weapon in the country in which it was first called a halberd and most effective use was made of it—Switzerland.

No. I.—GAESA, OR SHAFTED SCRAMASAXES : C. A.D. 800 FROM MURALS IN ZÜRICH

The German-Swiss word *Halbarte* derives from *Halm*—a staff, and *Barte*—a large axe, the latter no doubt making a contribution also to the word *Bardiche*, and although even in German the word *Hellebarde* is occasionally met with, this is due to the fact that the correct term became corrupted in France, and reached the Germanic peoples once more by this roundabout route.

No. II. HALBERD, XIII CENT. BERNISCHES HIST. MUSEUM

It seems to be generally accepted by Swiss authorities that the prototype of the halberd was a shafted variant of the ancient scramasax called a *Gaesum*, or *Gisarma*, and in the Landesmuseum at Zürich are preserved some mural decorations of the early Ninth Century, from the abbey-church of Münster in Grisons, depicting a number of these weapons, two of which are reproduced in No. i.

The first recorded reference to the halberd occurs in a thirteenth-century poem by Konrad von Wirtzburg of Basel, who died in 1287, in which he mentions 'Six thousand men on foot who carried "Hallenbarten."'

No. III. HALBERD C. 1400 BERN. HIST. M

A halberd of this period is preserved in the Bernisches Historisches Museum (No. ii). It will be observed that, even in this early example, the beak on the back of the blade has already made its appearance, but it did not become a common feature until the beginning of the Fifteenth Century.

Perhaps the greatest recorded tribute to the efficacy of the halberd is to be found in the Latin chronicle of Iohannes Vitodurani, or John of Winterthur, begun in 1340 and finished in 1348. In this, writing of the famous battle of Morgarten in 1315, in which the army of Duke Leopold of Austria was defeated by the combined but small cantonal forces of the three original members of the Confederation, Schwyz, Uri, and Unterwalden, he says: 'The Swiss also bore in their hands an instrument of death, the Gaesum, a fearful weapon called in their language "Helnbarta," with which they slew their most strongly-armoured opponents, and cut them in pieces as though with a razor.'

The weapon referred to by the chronicler is probably the type of halberd shown in No. iii, which is also preserved in the Bernisches Historisches Museum.

It will be seen that the staff was attached to the head by passing it through the two steel loops on the back of the blade, an arrangement which is found in all halberds until the latter part of the Fourteenth Century. They were, in fact, the weapon which is now generally known in Britain, rightly or wrongly, as the voulge. Before the end of the century the loops had become first lengthened, and finally united to form a continuous tubular socket (No. vi).

Another chronicle, written in 1330, refers to the powerful and unpleasant impression produced on the King of Bohemia by the sight of halberds carried by troops from Glarus, in the service

of Ludwig of Bavaria. It seems very likely that it was this, and other contacts with the outside world, which were responsible, not only for the adoption of the halberd by other countries, but also for the introduction of the very similar weapon, the well-known Bohemian or Austrian bardiche (No. iv), which maintained an independent existence well into the Sixteenth Century.

All students of arms are familiar with the phrase *Sempach halberd*. It is, however, a term which has often been used with the most misleading looseness, and even in Switzerland we find a type of halberd designated by this name as late as the Seventeenth Century. The battle of Sempach was fought in July 1386 against the numerically superior forces of another Leopold von Hapsburg. The Austrian leader was slain in the battle, which ended in a decisive victory for the Swiss: a victory which had the most important consequences for the future of the country, and which was greatly contributed to—according to tradition—by the self-sacrificing heroism of Arnold von Winkelried. In this battle, the confederates again used their famous halberds with devastating effect, and routed an army equipped with the almost complete and highly protective plate-armour of the period.

No. V.—PART OF A WOODCUT BY MANUEL DEUTSCH : *THE BATTLE OF SEMPACH*, SHOWING SEMPACH HALBERDS

Clearly, the phrase *Sempach halberd* can be applied legitimately only to the type of weapon which was, or could have been, employed at the time of the celebrated battle (Nos. v and vi), though it is most unlikely that the Swiss were all armed with identical halberds; but the subsequent and wholly inappropriate use of the term was no doubt due, in part, to the perennial glamour of the famous victory, the use of whose name would be calculated to confer a prestige on any type of weapon which bore it. Examples are seen in Nos. ix and x.

No. VI.—*CIRCA* 1390 : SEMPACH TYPE

With the dawn of the Fifteenth Century, the halberd begins to assume a form which is more easily recognizable than its predecessors as the forerunner of the later and more familiar weapon. The socket, into which the staff fits, is now an integral part of the blade, and so placed that the thrusting spike, in which the head terminates, is in prolongation of the staff, instead of being set off to the front as in the case of most earlier types.

The beak on the back of the blade has now become a permanent feature, and although some examples of the late Fourteenth Century have a beak which is fixed independently to the staff between the two steel loops, it is now found forged in one piece with the head. A change also takes place in the profile of the head, for whereas, in the older varieties, the front of the spike forms an obtuse angle at its junction with the cutting edge, this portion is now hollowed out, so that the base of the spike and the top of the cutting blade are clearly distinguished. At the same time, a narrow flange first makes its appearance below the beak, but it will be seen from No. vii, which illustrates a halberd of about 1430, that in spite of these changes an affinity with the earlier type of halberd as shown in No. vi is still readily discernible.

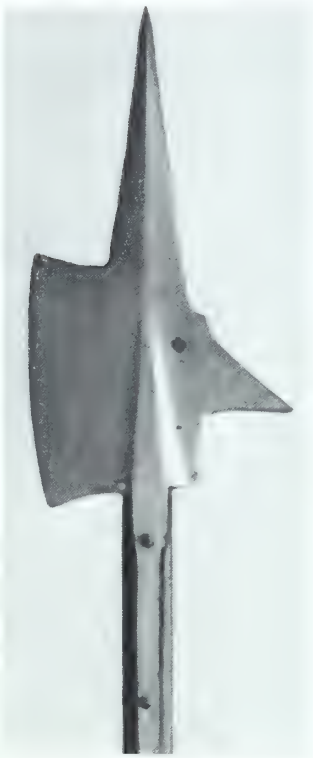
From this time onwards, the blade began to become wider in relation to its length (No. viii), and although it still remained primarily a cutting weapon, the potentialities of the thrusting spike began to be better appreciated. Armour also had become more complete, and the mounted knight, with his great bascinet with steel gorget, or sallet with *mentonnière*, presented a different problem from the wearer of a harness in which mail still played an important part.

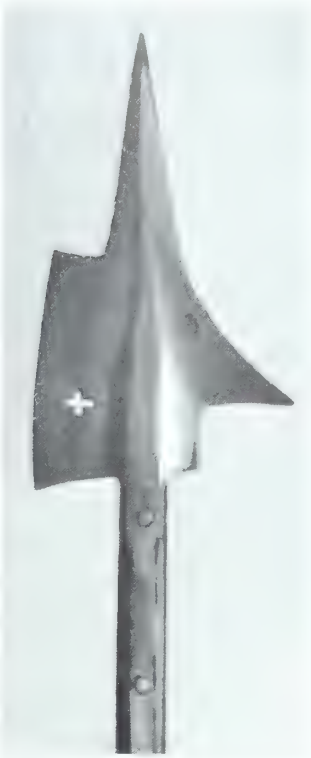
About the middle of the Fifteenth Century, therefore, we find halberds of Zürich manufacture with spikes strongly reinforced to a thick diamond-section, an innovation which greatly enhanced their efficiency as thrusting weapons (Nos. ix, x). The typical Bern halberd of the same period shows a similar feature, though of a slightly different character (No. xi), and practically no new types were introduced in the second half of the Fifteenth Century which lacked the reinforcement of the point.

It should be borne in mind, however, that although new forms of the weapon were devised from time to time, the earlier

No. VII. *C.* 1430 : AUTHOR'S COLLN.

No. VIII.—HALBERD *CA.* 1440–50 IN THE AUTHOR'S COLLECTION





Nos. IX & X.—HALBERDS OF *CIRCA* 1450–60 SOMETIMES ERRONEOUSLY CALLED 'SEMPACH HALBERDS' : BOTH ARE IN THE AUTHOR'S COLLECTION

No. XI.—TYPICAL BERN HALBERD *C.* 1450–60 : BERN : HIST. MUSEUM

varieties did not necessarily pass out of use, if still serviceable, nor did they cease to be manufactured. Indeed, in neighbouring countries, where the evolution of the weapon did not keep pace with developments in the country of its origin, we find the voulge type of halberd, sometimes known in Germany as the *Kriegshippe*, being employed in the Fifteenth Century alongside the more fully developed halberd. Nineteenth-century writers regarded them, in fact, as separate weapons.

Dr. Hugo Schneider, of the Zürich Landesmuseum, has stated to the writer his conviction that the type of halberd shown in No. ix was used, *inter alia*, by the Swiss infantry at the battle of Murten (Morat) in 1476, in which the forces of the obstinate and truculent Charles the Bold, Duke of Burgundy, were completely routed. It can scarcely be denied that, the following year, the halberd changed the course of European history. In a battle outside Nancy, the Burgundians were again defeated, and the Duke himself was found dead on the field, with his head split open by a blow from a Swiss halberd.

In Nos. xii, xiii, are shown two further kinds of halberd of the last twenty years of the Fifteenth Century, the second being of a type associated with the town of Solothurn.

No. XII. HALBERD *C.* 1480–1500 BERN : HISTORISCHES MUSEUM

No. XIII. HALBERD *C.* 1480–1500 BERN : HISTORISCHES MUSEUM

By this time, this most formidable of staff-weapons had obtained a firm footing in other European countries, and in No. xiv is shown a German specimen, of about 1470, which displays an almost Gothic feeling. It will be noticed that the reinforcement of the point begins in a rather sudden manner near the end of the spike, but from this time onwards, the reinforcement gradually increases in length, and eventually approaches near to the base of the spike, which itself tends to become longer (Nos. xv, xvi).

The cutting-blade also becomes increasingly axe-like in appearance, caused by the splaying-out of the edge, which also begins to slope inwards from top to bottom as seen in No. xvii.

The weapon has, in fact, lost both its original strong simplicity and its original tactical importance, and the

halberdier now plays a subordinate rôle to the long-spear man, who was armed with a weapon which, in the Seventeenth Century, became slightly shortened into the pike. In the early years of the Sixteenth Century the halberd attains the form which is usually described as the 'Landsknecht halberd,' from the frequency with which it appears in contemporary engravings of these picturesque mercenaries (Nos. xviii, xix and xx).

About the middle of the century, the edge of the blade began to be hollowed out into a kind of crescent shape, a form which, in the more exaggerated instances, can have had no functional significance and must be regarded as decadent, for it must have been almost impossible, when delivering a cut, to strike the objective with the true centre of percussion, so that the shock was taken on one or other of the projecting horns of the crescent, which are frequently found bent or broken in consequence (No. xxi).

This process continued throughout the remainder of the Sixteenth Century (No. xxii), until the axe-blade became almost completely atrophied, and the halberd was of use only for thrusting. It is interesting to note that the Swiss papal guards at the Vatican, with their morions and costumes of the latter part of the Sixteenth Century, are armed, appropriately enough, with precisely this type of halberd.

Nevertheless, the weapon still had its devotees, and Sir Roger Williams, in his *Brief Discourse of Warre*, written in 1590, says: 'Because the Frenchmen make their Halberds with long-necked pikes, and of naughtie stuffe [i.e. poor steel] like our own common browne Bills, divers of our nation condemn Halberdes; but let the Halberdes be of good stuffe, and stronglie made after the Milaine fashion, with large heads to cut, and broad strong pikes, both to cut and thrust, then no doubt the Halberd is nothing behind the Bill for all manner of service, and armes a souldier fairer than the Bill.'

No. XVI.—HALBERD OF *CIRCA* 1500 S. GERMAN : AUTHOR'S COLLECTN.

No. XVII.—HALBERD OF *CIRCA* 1510 S. GERMAN : IN THE AUTHOR'S COLLECTN.

No. XIV. GOTHIC HALBERD : *CIR.* 1470 : S. GERMAN : AUTHOR'S COLL.

No. XV. HALBERD OF *CIRCA* 1490 S. GERMAN : AUTHOR'S COLLECTN

The worthy knight was, however, yearning for a vanished past, like many another military expert of later times, and although occasional references to the halberd occur even in the Civil War, the days were over when it formed the chief weapon of organized units of infantry, its place in the field having been usurped by the pike and musket.

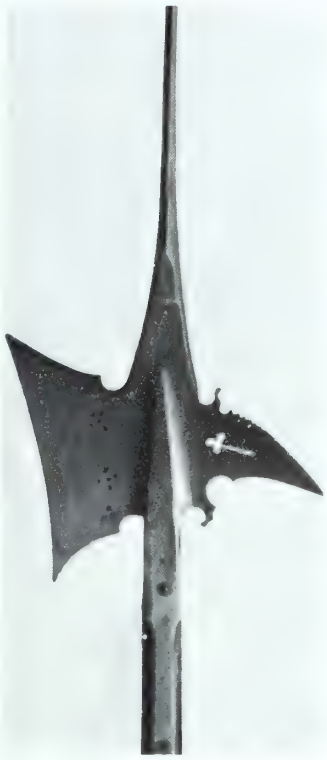
It would clearly be impossible, in so short a space, to describe or illustrate every type of fighting halberd ever made, but it should be possible to assign a date to any given specimen with reasonable accuracy, by considering to what degree its various parts, cutting-blade, spike, beak and flange, approximate to or depart from the examples shown. The dates given to these examples represent the earliest possible dates of manufacture.

All my previous observations have related to the head of the halberd, but it would not be inappropriate to add a few remarks concerning its other component—the staff.

It was discovered quite early that this part of the weapon was particularly vulnerable to sword and axe strokes, and in the Fourteenth Century, if not before, the upper part of the staff was generally protected by steel straps, which emerged from beneath the lower loop on the back of the blade, and were riveted or nailed to the wood. From about the beginning of the Fifteenth Century, these straps were forged in one piece with the head.

The staves of Swiss staff-weapons were usually made of ash, a wood which, more than any other, combines the qualities of lightness, hardness, rigidity and strength, a fact which is still reflected in its use for pick-helves, axe-hafts, spade-handles and so forth. Special plantations of this wood were grown in the valley of Domodossola, on

No. XVIII. LANDSKNECHT HALBERD *C.* 1520 : AUTHOR'S COLL.



No. XIX. LANDSKNECHT HALBERD *CIRCA* 1530 : AUTHOR'S COLLECTION

No. XX. PART OF A WOODCUT BY HANS SEBALD BEHAM, SHOWING GERMAN LANDSKNECHT SOLDIERS OF ABOUT 1540, ARMED WITH HALBERDS OF THE TYPE SHOWN IN NOS. XVIII AND XIX

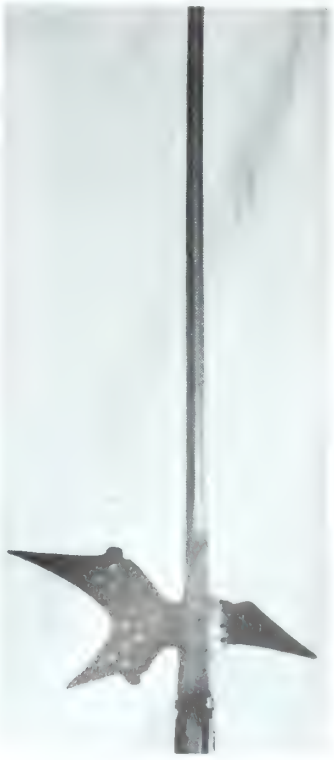
the south side of the Alps, and it was known, in consequence, as the Eschenthal, or Ash-valley.

Halberd-staves made of any other wood, such as pine, oak or mahogany, are almost certainly restorations.

A misleading impression as to the scarcity and value of early halberds may well have been gained by those who have seen bundles of various types of pole-arms sold in the sale-rooms for ludicrously small prices. A fifteenth-century fighting halberd is, however, still recognized as a rare and desirable object even now, when pole-arms as a whole are much out of favour amongst collectors. It remained the practice throughout the Seventeenth and Eighteenth Centuries and, in England, even later for persons of consequence and certain public functionaries to be accompanied on official occasions by men bearing halberds. It is these later and mostly non-functional pole-arms that make such a poor showing in the auction rooms. The fighting halberd may best be studied in the Swiss Museums of Zurich and Bern, where large numbers from the mediaeval Zeughaus staves are still preserved. A splendid display may also be seen in the Graz Landeszeughaus of the Austrian province of Styria.

Acknowledgments.—The author wishes to acknowledge the kind assistance rendered by Dr. von Reitzenstein, of the Bayerisches Nationalmuseum, Munich, Dr. Hugo Schneider, of the Schweizerisches Landesmuseum, Zürich, and Dr. E. Rohrer, of the Bernisches Historisches Museum, Bern.

No. XXI. HALBERD WITH CRESCENT BLADE & LONG SPIKE *CIRCA* 1570 : AUTHOR'S COLLN



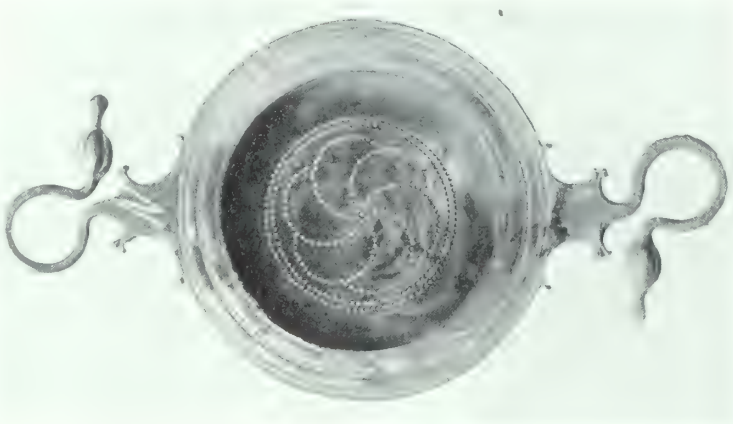
No. XXII. HALBERD OF *C.* 1580 : LONG, FLAT & SMALL BLADE : AUTHOR'S C

SILVER STRAINERS

A LITTLE-KNOWN FIELD FOR A COLLECTOR

By BERNARD CREWDSON

SOMEBODY, I believe, once said that 'knowledge was not the thing that mattered, it was the fun of finding out.' As far as I am concerned, this has been completely true. For a good many years I have been trying to find out about strainers, and it has been great fun. Miss Dorothy Kent Hill, Walters Art Gallery, Baltimore, has written a first-class account of Etruscan, Greek and Roman types, mainly bronze; but from the Traprain strainer, about A.D. 400, till Stuart times there appear to be no examples of silver strainers.



No. I.—GREEK STRAINER OF ABOUT 300 B.C. : WALTERS ART GALLERY, BALTIMORE

No. II.—ROMAN WINE STRAINER OF ABOUT A.D. 100 : IN THE BRITISH MUSEUM

No. III.—ROMAN STRAINER OF ABOUT A.D. 200 : BRITISH MUSEUM

It is, of course, impossible to imagine that this gap existed in fact. The Roman Empire of the West disintegrated, but Byzantium did not fall to the Turks till a thousand years later. If Imperial Rome of the West used silver wine strainers, it would seem to be reasonable to suppose that Imperial Rome of the East was no less civilized. The Turkish Embassy in London, and the Museums in Istanbul, have been very kind in answering my questions, but, unfortunately, negatively; and continuity appears to be completely lost. We are here, therefore, really concerned only with the later period.

In Britain, strainers begin again, apparently, only in Stuart times; not necessarily solely as wine strainers—as they were used in early times—but, nevertheless, lineal descendants. They are relations of those of the Greeks and Romans.

No. IV.—THE TRAPRAIN STRAINER : ROMAN, OF ABOUT A.D. 400

Following is a list of the silver strainers illustrated, dating from about 300 B.C. till A.D. 1827.

I. Greek, about 300 B.C. Walters Art Gallery, Baltimore.
II. Roman, about A.D. 100. British Museum.
III. Roman, about A.D. 200. British Museum.

No. V.—PROBABLY CHARLES II : SIMILAR MARKS RECORDED IN JACKSON AS 1659

No. VI.—JAMES II : SINGLE-HANDED STRAINER OF 1686-7 : MAKER R.B.

IV. Roman, about A.D. 400. The Traprain strainer. May have been used for straining sacramental wine. It has the *Chi-Rho* monogram in the bowl, Jesus Christus—in the punching round the rim. National Museum of Antiquities of Scotland.

V. Probably Charles II. No date-letter, but similar maker's marks are recorded in Jackson as of 1659–60 and 1668–9.

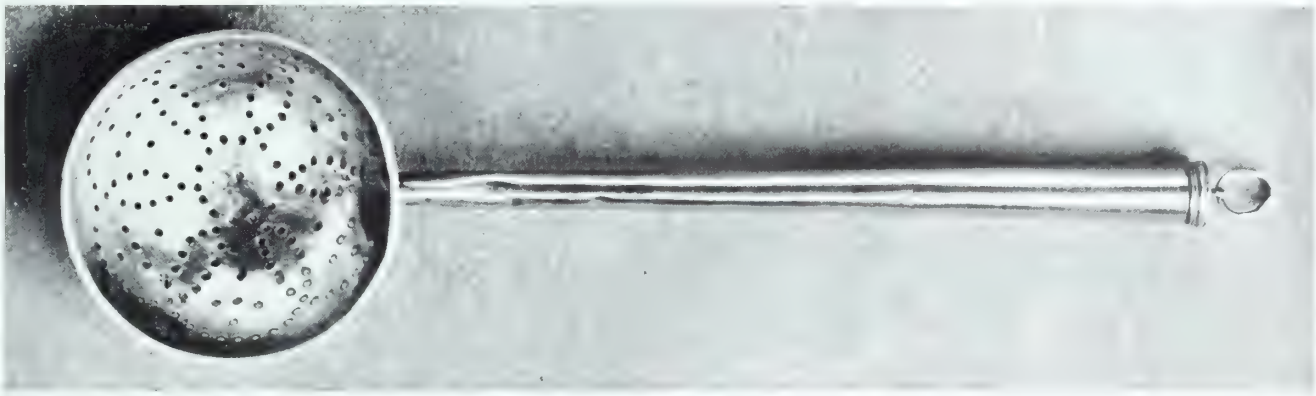
VI. 1686–7. Maker R.B.

VII. 1688 probably; silver-gilt; this is part of the Royal Hospital Communion Plate; if there ever were marks, they have been rubbed out by generations of polishing thumbs. My apologies to Sergeant Humphrey and his predecessors—no plate could be better kept.

VIII. 1691. The Norwich strainer. By Thomas Havers. Norwich Castle Museum.

IX. 1713–14. James Goodwin.

X. 1718–19. William Looker and John Allbright (first mark).



No. VII.—WINE-STRAINER, PROBABLY OF 1688 : SILVER-GILT : REPRODUCED BY COURTESY OF THE COMMISSIONERS OF THE ROYAL HOSPITAL

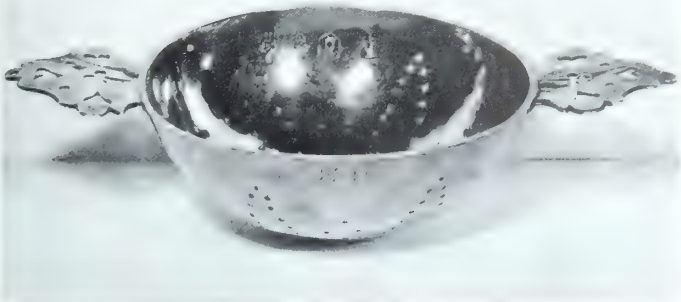
XI. 1718–19 and 1719–20. Thomas Keddon, William Fleming.

XII. 1722–3 and 1723–4. John Allbright (second mark).

XIII. 1725–6. Maker's mark indecipherable.

XIV. 1726–7. Probably Robert Williams.

XV. 1827–8. D. C. Rait, Glasgow. National Museum of Antiquities of Scotland.



No. VIII.—STRAINER BY THOMAS HAVERS : THE NORWICH CASTLE MUSEUM

No. IX.—STRAINER WITH CONCENTRIC PUNCHING. JAMES GOODWIN, 1713-14

No. X.—TWO STRAINERS OF SIMILAR DESIGN, 1718-19: BY JOHN ALLBRIGHT AND WILLIAM LOOKER (FIRST MARK)

A thing that is interesting in these early strainers is the prevalence of what I call the sunflower pattern of punching. Nos. vii, viii, x and xii all have it. There is a rather similar design in some Etruscan and Roman colander-type bronze strainers. I have just received photographs of bronze strainers in the Museum at Cairo, one of which has this same flower pattern as its centre motif, and the other a design almost exactly like that of the William Looker strainer in No. x. I do not know their presumed date as yet. Whether makers in the Seventeenth and Eighteenth Centuries were consciously feeling back to the old patterns of punching I doubt, but I like to think of it as an attractive possibility. After all, very few designs are really new.

Apart from exceptions like the Royal Hospital strainer, and No. vi, the majority of early English ones are two-handled; these are almost invariably cast, and thereafter cleaned up with file and saw. Whether the handles were made, and the punching done, by the maker whose mark appears on the piece, is a moot question. My own feeling is that there were specialists in handles, and specialists in punching, and that this work was put out. The same sort of practice obtains to-day, so I am told. It may very well have been that a man like John Allbright, for instance, who is described by Goldsmiths' Hall as a 'small-maker,' was, so to speak, a strainer-maker to the trade. There is, or was, another of his in the United States, exactly similar in design to the middle one in No. xii, but bearing his first mark. In the paper in which the photograph was published it was ascribed to Thomas Allen, I think wrongly.

Handles in George I strainers have definite similarities, as can be seen in the illustrations. One design may have been copied from another, but to my mind it is more likely—for instance—that those of both strainers in No. x were the work of one man. The same thing would apply to others. As I see it, strainers were not important pieces; a small maker may have produced them in entirety, but a big silversmith, given an order for one, is more likely to have put the work out, and given the finished piece his mark. It is for this reason very difficult to recognize any strainer, off-hand, as being the work of any particular maker. There do not seem to be enough of them extant, by any one maker, to give one any reliable guide. I have four by John Allbright, and I know of one other. I have also seen three with James Goodwin's mark, and two with that of William Fleming; I have one by Thomas Keddon, and there is another by him in the Victoria and Albert Museum, wrongly ascribed by Jackson to Robert Kempton; but there are cross currents of design in nearly all of them. Throughout this period there is also recurrence of the solid handle, with or without concentric punching of the bowl—as in No. v; I saw one a short time ago dated 1727, a definite throwback to earlier patterns. I have often thought that one could date approximately by the punching, but now I am not so certain. I was offered one last year

No. XI.—TWO STRAINERS (LEFT) BY WILLIAM FLEMING, 1719? AND (RIGHT) BY THOMAS KEDDON, 1718-19

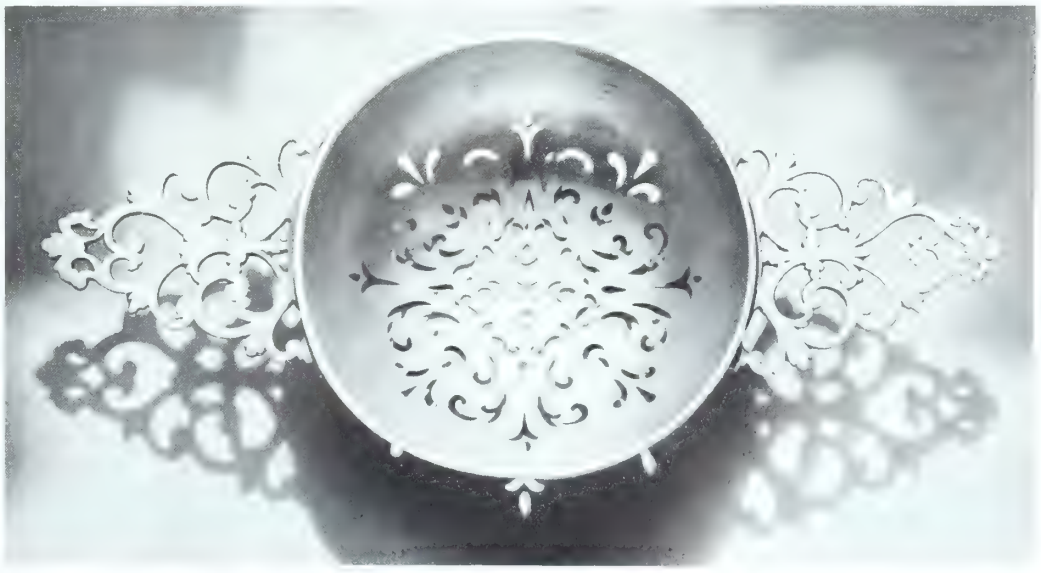
which had the star piercing, cum punching, of No. xiv, with no date-letter, but a leopard's head erased of the Britannia period; without this I should have put it as late George I, and I am not sure even now that I should be wrong. The leopard's head erased appears over a long period. Miss Kent Hill does, I think, agree with me that there is something in this theory, but she very rightly says that it would need a great deal of research to prove it. It might very well be possible to attribute certain Greek and Roman strainers to definite periods, because of the pattern of their punching, but one is then dealing with periods of centuries. It is quite a different matter when discussing the variations of only two human generations.

No. XII.—THREE FINE EXAMPLES OF GEORGE IST'S REIGN BY JOHN ALLBRIGHT, 1722 3 AND 1723 4 (SECOND MARK)

Towards the end of George I, strainers in general became larger, and the punching more intricate, as in Nos. xiii and xiv, this gradually leading to the more stereotyped designs of George II. Later still, the dual-purpose wine funnel, with a detachable strainer which could be clipped to the side of a bowl, gradually displaced the original strainer type. It is not easy to find perfect early strainers, not many seem to have survived. They are light, and the handles, particularly, were easily broken off. This adds to the diversion of collecting them. As to their exact use, or why they reappeared, one can only guess. Of one thing we may be fairly certain: they were never used for tea.

The teacup of those days was a tiny affair, and, so I am informed by the International Tea Centre, the size of the average strainer bowl makes its use for this purpose improbable. They were, pretty obviously, dining- or stillroom pieces; their delicacy and fragility would incline one to the view that they were handled only by the people of the house, their butlers or footmen. The stillroom was the province of the lady, and it may possibly be that the advent of the silver strainer was a result of her fastidious interest in it.

Strainers were probably also used in the preparation of possets and caudles; every housewife had her own particular recipes, and the strainer was a *sine qua non* in pouring ale or wine over prepared spices. In the making of punch they would hold the pips from the orange or lemon juice poured into the bowl. Many of the earlier ones could not stretch across a large bowl, but were probably used across a small one, the resulting strained liquid being poured into the large one at the appropriate moment. Here is a recipe which required the use of a strainer, giving an idea of the complications of the stillroom:



No. XIII.—GEORGE IST STRAINER OF 1725 6 WITH MORE INTRICATE PUNCHING [illegible] MARK INDECIPHERABLE

No. XIV.—PLAIN HANDLED STRAINER OF 1726-7: MAKER PROBABLY ROBERT WILLIAMS

1695. Usquebaugh:—To make this the right Irish way, who were the first inventors that we can hear of: Take two gallons of rectified spirit, half a pound of Spanish Licorice, a quarter pound of Raisins of the Sun, three ounces of Dates sliced, the tops of Thyme and Baum, of each a pugil; the Tops or Flowers of Rosemary two ounces, Cinnamon and Mace well bruised, of each an ounce; Aniseed and Coriander seeds well bruised likewise, of each two ounces; Citron or Lemon and Orange peel, finely scraped, of each half an ounce; let these infuse in a warm place forty-eight hours, with often shaking together, and somewhat if it may be, increasing the heat; then let them stand in a cool place for the space of a week, sweeten it with sugar-candy, and so draw off the Liquor, and press out the Liquid part that remains in the Ingredients. This is not only pleasant to drink, but moderately taken, greatly preserves the Lungs against cold Distillations of Rheums, and other defects that afflict them, and encline them to Consumption. It lengthens the Breath, cheers the Heart, and keeps out ill Airs occasioned by Damps and Fogs.

I have not yet tried this, as I have so far failed to get my doctor to give me a certificate for two gallons of rectified spirit under the National Health Scheme. He tells me that it is ninety per cent. pure alcohol and would cost at least thirty pounds—if you could get it. I cannot help feeling, all the same, that a cheering medicine of this sort would have its points these days.

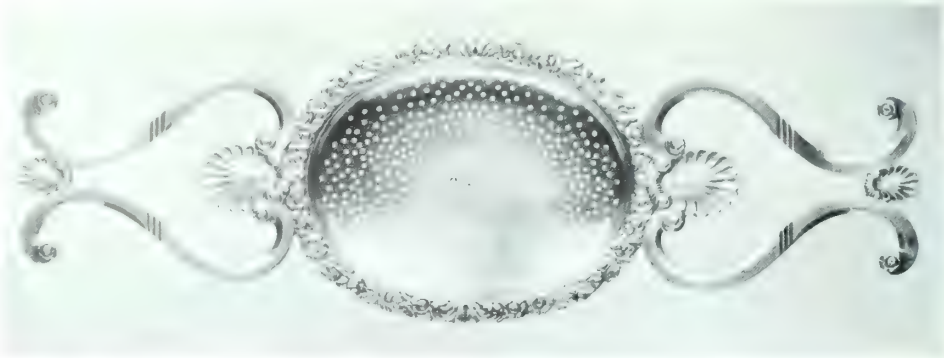
In the world of silver to-day, there are so few things about which someone does not know a great deal. Candlesticks, tankards, cups, spoons, all have their obvious uses. Strainers are more or less a closed book. No one seems to know much about them. We know how they were used in Greek and Roman times, and before that, back to the Bubastis hoard of about 2000 B.C., but there is the completely blank intriguing period of 1,200 years till they reappear in the Seventeenth Century. There is mention of strainers in the *Songs of the Troubadours*, but they had nothing to do with liquid, were made of hair, and were used for sifting flour, etc.

The mediaeval world apparently had no knowledge of the Silver Strainers; even in the Vatican Museums there appears to be nothing later than Roman. It is a very great interest in life to collect something, it hardly matters what. The most satisfactory thing, of course, is to collect that which other people do not, and about which there is still something fresh to be known. That is why I have found strainers so fascinating. There is no literature; it has never been worth anyone's while. Once having started to collect the things themselves, one is led, willy-nilly, to delve into old recipe books, old diaries, anything which may throw light on their use. A great deal of it is guesswork.

There are various references in the Roman poets to strainers of different kinds. They had curious habits in regard to wine in those days, straining wine through snow, and even, apparently, mixing it with sea-water, a horrible concoction, one would think. These strainers were nearly always used in conjunction with a ladle. The wine was mixed in a bowl, with water, and sometimes other wine, to either fortify or dilute it, the resultant mixture then being ladled out through the strainer into the bowls or cups from which it was drunk. There is, however, practically nothing to be found in contemporary literature which has much bearing on the strainers of the Seventeenth and Eighteenth Centuries. It is really only the early ones which are interesting, and have an individuality of their own; in some cases the workmanship is a little rough, but they should be easily datable within a few years.

As you get back to Stuart times, examples become very rare, particularly those with a definite date-letter; they were somewhat casual about that time as regards hallmarking of small pieces. However, all that lends interest to the search. There are, of course, plenty of imperfect ones, or rather, perhaps, ones with imperfect or missing marks. During the Britannia period, when marking became much more strict, the bowl and handles were almost invariably marked, and any piece of that time with the handles unmarked should be suspect. Quite often you find a mark on one handle and not on the other: that may easily mean a break and replacement at a later date. After that time, marking again became more casual. No. xiii, for instance, is absolutely right, but is marked on only one handle; if it were of earlier date there might be some doubt about it. Later George II and George III handles one hardly expects to see marked, they had then become simply a utility appendage, of no particular interest or beauty.

I should like to acknowledge the help I have received from Mr. Horace Lindsay, the Deputy Warden and Assaymaster of the Goldsmiths' Company, and many others.



No. XV.—STRAINER BY D. C. RAIT, GLASGOW, 1827-8: NATIONAL MUSEUM OF ANTIQUITIES OF SCOTLAND

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

TWO EARLY-EIGHTEENTH-CENTURY NEW YORK PORTRAITS

THE recent gift of two portraits to the Museum of the City of New York by direct descendants of the subjects brings into view works of the highest historical interest. They represent American portraiture at the very beginning of the Eighteenth Century, and while it is not possible to say definitely who painted the portraits of Colonel Samuel Vetch (1668–1732) and his wife Margaret Livingston, it is possible to date them about the year 1703, as their daughter Alida, who is shown as an infant in the portrait of Mrs. Vetch, was born on Christmas Day, 1701. Mrs. Vetch was the daughter of Robert Livingston, first lord of Livingston Manor. Alida married Stephen Bayard, who was Mayor of New York from 1744 to 1747.

While an attribution to Gerrett Duyckinck (*c.* 1660–1710) or to Evert Duyckinck 3rd (born 1677) seems a reasonable one, the Museum is not assigning the Vetch portraits to any definite painter. It is notable, however, that the portrait of Mrs. Vetch suggests comparison with the portrait of Mrs. Gerrett Duyckinck in the New-York Historical Society, which is generally accepted as being the work of her painter husband.

The portraits have been recently cleaned, and it was discovered that although they had been subjected to restoration some years ago they were in exceptionally good condition. Removal of discoloured varnish and the layer of tone which had been added to them revealed astonishing clarity of flesh-tones, and the high-lights on the armour of Colonel Vetch, which had become entirely darkened, have now regained their former brilliance.

Along with many early American portraits of the period which were formerly ascribed to Kneller and other English artists, the Vetch portraits were thought to have been the work of Sir Peter Lely, though by no means flattering to his skill, but modern study has identified them as of unmistakable American origin.

Samuel Vetch, who was born in Scotland, was educated in Holland and was with William of Orange when that Prince came to England in 1688. After serving with distinction in Flanders, his first appearance on the colonial scene in America was as one of the councillors of the Colony of Caledonia at Darien.

He was later in New York and Albany, engaged in the Indian trade, and thus came into contact with the Livingston family, then firmly established on the Hudson. He married Margaret Livingston on December 20th, 1700. Thereafter he was closely involved in the affairs of Canada and Nova Scotia, and aided greatly in winning Nova Scotia for England, while his attempts to secure Canada from the French were unsuccessful. He was, in fact, the instigator of 'Queen Anne's War' for the seizure of Canada, which never quite materialized in spite of much planning, because the English fleet failed to put in an appearance, having been diverted to Portugal at a critical juncture. Evidently his own decision that England must have Canada resulted from the failure of his mission when sent by Governor Joseph Dudley of Massachusetts to Quebec, proposing peace between Canada and New England, and when this failed he must have decided

SAMUEL VETCH : BRITISH EMISSARY TO NEW YORK, 1709 : LATER GOVERNOR OF NOVA SCOTIA : PAINTED IN 1703 BY AN UNKNOWN ARTIST

MRS SAMUEL VETCH AND HER DAUGHTER ALIDA : GIFT TO THE MUSEUM OF THE CITY OF NEW YORK, BY JULIAN RICKETTS SPEYERS AND HIS SISTER

OUTDOOR BANQUET: DATED 1548 : BY HANS MIELICH, 1516–73 : IN THE WADSWORTH ATHENEUM, HARTFORD

that the only solution was to take Canada by force. On his successful presentation of his plans to Queen Anne in 1708, he returned to enlist the support of the Governors of Massachusetts, New York, New Jersey, Rhode Island, Connecticut and Pennsylvania.

When the plans for Canada failed, Vetch then turned to Nova Scotia and, with Sir Francis Nicholson as commander and himself as adjutant, took Port Royal in 1710. He became its Military Governor and remained there for several years, in great danger from French attack, but this was finally removed by the Treaty of Utrecht in 1713. He became Civil Governor in 1715. For some reason he was removed from office, and his later years were taken up with contentions with the State department both in the Colonies and in England, regarding requests for back pay and further office appointments. He died in England in a debtors' prison in 1732.

A MEDIAEVAL BANQUETING SCENE

THE sixteenth-century painting of an outdoor banquet, which has lately been added to the collections of the Wadsworth Atheneum at Hartford, Connecticut, attracted notice last year in the sale of the Bondy Collection of Vienna, when it passed through the saleroom at the Kende Galleries. It is the work of the Augsburg painter, Hans Mielich, 1516–73, and since the arms of his patron, Albert V of Bavaria, are shown above the banqueters, it may be assumed to be an event of his court. The date 1548, which is seen on the clavichord played by a musician among the group in the foreground, may eventually lead to the identification of the particular occasion when guests of Eastern appearance were present. The group at the left of the bower are in Oriental garb and it may be worth noting that a drawing of a Turkish helmet of about the year 1550 is included in the work of Mielich in the Munich Schatzkammer. Albert of Bavaria, 1528–79, to whom Mielich was court painter, married Ann of Austria in 1546. The ducal pair are probably to be recognized in the central position at the festive board.

The Orientals are about to be seated at the table of the duke and duchess. In the immediate foreground a company of musicians is playing the lute, viol, trumpet, recorder and flute. Mielich had a close association with two musicians of Albert's court, as he painted the very fine illuminations for manuscripts of musical texts by Orlando di Lasso and Cyprian di Rore. Illustrations of these in Röttger's monograph on the artist indicate that the artist was very much of a miniature painter at heart, excelling in fine detail on a minute scale. The present subject, although a large canvas, shows the same quality.

Worthy of study is the display of plate on the festal board at the back of the diners. Here are sixteenth-century gold flagons, ewers and goblets in impressive display. At the right, the feast is being prepared in an enclosure which serves as an outdoor kitchen, where fowls are being roasted in the coals. At the left is an aviary where birds may be seen fluttering behind the netting.

Mielich used as his signature his initials *HM* in monogram in five different forms, as given by Röttger. One of these appears on the present work. He was a follower of Altdorfer and his portraits are reminiscent of Cranach, who was only a year older. The influence of Tintoretto is also apparent in his later work, following a visit to Italy. One of the most delightful of his Cranach-type portraits is that of Maria Von Freybourg, formerly in the Fairfax Murray Collection, which is now in the Cleveland Museum of Art. A portrait of a man, said to be Ladislaus Von Hag, formerly in the Halford Collection, is now owned by Samuel H. Kress of New York.

LANDSCAPE BY CLAUDE ENTERS MUSEUM

THE acquisition of Claude Lorrain's *Forum Romanum*, formerly in the collection of Earl Cathcart, for the Springfield Museum of Fine Arts, through the Koetser Gallery, brings to this American museum a landscape which is thoroughly documented in the work of Claude. Smith records it (1837) as having been in the collection of Lord Cathcart in 1777, and calls it *View of the Campo Vaccino looking towards the Palatine Hills*. The subject strikingly embodies the particular elements which Claude brought to the painter's art in the Seventeenth Century. Claude dealt consciously with forms in space as seriously as the abstract painter of to-day, and he was as equally concerned with problems of atmosphere as the Impressionist. The fact that Claude painted seaports and Classical ruins has obscured his modernity, but looking beyond the subject-matter, one becomes aware of Claude's reaction to the timeless problems of the painter in reference to the suggestion of space and light.

The Museum's painting of the old Roman Forum is based on one of Claude's drawings in the *Liber Veritatis*, which has long been preserved in the Duke of Devonshire's collection at Chatsworth. This drawing, which Richard Earlom engraved for the publication of the *Liber Veritatis* in 1777, bears an inscription by the artist stating it was drawn August 10th, 1677, and is thus a work of his final period. In 1680 the painting was still in his possession, and a further inscription, mentioned by Mark Pattison, indicates it was done for the 'Cavaliere Saracino.'

One of the first subjects which brought Claude to notice (1630), while he was still an unknown member of the large colony of foreign

artists in Rome, was a painting of the old Forum, which had then become the Campo Vaccino or cattle-market. This painting, which was acquired by the French ambassador M. de Béthune, is in the Louvre.

So great was Claude's influence that it is difficult to see him to-day with fresh eyes, but this much can be granted, although many have forgotten it, that Claude helped to establish the freedom of the artist to work as he pleased and to paint easel pictures, rather than merely decorate an allotted space. From 1630 until 1682, when he died, Claude's studio in Rome was visited by an increasing number of collectors from all over Europe, many coming from England.

Our painting of the Forum, across which a path of sunlight streams from the right, shows seven successive planes of light and shadow, and the eye is led along a curve to the right and towards the hidden source of brilliance. But it is more than atmosphere which interests him; the spatial relations among the forms of architecture, and the figures of men and animals, are considered in relation to each other and to the whole. This is more than the mechanics of perspective, it is an expression of creative imagination.

FORUM ROMANUM OR *CAMPO VACCINO* BY CLAUDE GELLÉE : ACQUIRED BY THE SPRINGFIELD MUSEUM OF FINE ARTS

A CHAIR-BACK COMPARISON

THE illustration here of the back of a signed chair by Benjamin Randolph of Philadelphia in the Karolik Collection might easily pass at a glance for a detail of the English side-chair which accompanies it. Comparison with the English chair shows, however, that the American chair-back is a little narrower in proportion to its height, and this is a very common characteristic of American chairs in relation to their English prototypes. The 'shoe' of the splat is also a little higher above the seat rail. The actual design shows slight differences, but these are individual rather than regional. On the Philadelphia chair the widest part of the urn with its circular interlacing strapwork is a little lower, and the design of the piercing at the lowest point is not so plain as on the English chair.

The possibility that the American chair may have been carved by Hercules Courtnay, whose advertisement in a Philadelphia paper proclaimed himself 'late of London,' might explain the sophistication of the work on the Randolph chair. It is known that Courtnay formed some connexion with Randolph, and it is generally thought that he was the carver of the very ornate 'sample' chairs by Randolph which descended in the family of Randolph's second wife. His hand may possibly be detected in work for the Cadwalader family, and on furniture by other makers.

The maker of the Karolik chair, who was responsible for its basic lines, was one of the American cabinet-makers whose work is most appreciated to-day. Unlike his contemporary, Thomas Affleck, who came to this country with training already acquired in London, he was trained here. Benjamin Randolph was born in Monmouth County, New Jersey. His early advertisements in the Philadelphia papers trace his rise from 'joiner' to 'cabinet-maker,' and show us also that his shop executed carving and gilding as well. He advertised still later as a 'merchant,' from which it may be inferred that his shop had grown well beyond that of a single craftsman. After the Revolution he lived in his native New Jersey, where he was director of an iron-foundry. During the first decade following the political upheaval, the trade of cabinet-maker did not prosper, and as he died in 1790, he did not live to see the revival in his former craft.

Randolph's trade-card, engraved by Smithers of Philadelphia, is of great interest and has been analysed at length by Dr. Fiske Kimball in the *Bulletin* of the Metropolitan Museum of Art, January 1925. It shows designs taken from Chippendale's *Director* and from *Household Furniture in the Present Taste* . . . published by the Society of Upholsterers in 1760; also Thomas Johnson's *Designs for Furniture*, 1758. This does not indicate, however, that these works were circulating freely in Philadelphia at the time. He may have referred to the copy of Chippendale owned by the Library Company of Philadelphia, and other designs may have been known through English trade announcements. Affleck owned a copy of the *Director*, but it is not likely that a rival had access to it. During the first three-quarters of the Eighteenth Century, knowledge of English styles depended much more on familiarity with actual pieces of furniture, and with joiners' patterns. It was for this reason that certain modifications in design were easily introduced, and once accepted were long retained. Such a modification is the narrower, taller back on the American Chippendale chair. Perhaps this was a proportion indicating a persisting tradition of the Queen Anne period.

A NEW BOOK ON AMERICAN SILVER

THE community interested in American silver continues to grow, and while old collectors and students have been deliberating the question of makers, existing examples, styles and provenance for a number of years, ever since the historic exhibition at the Museum in Boston in 1906, there is still room for new books on the subject. Particularly there is a place for the type of book addressed to the general reader. Such a volume has lately been added to Lippincott's 'Practical Book' series, in *The Practical Book of American Silver* by Edward Wenham, which now joins the *Practical Book of Chinese*

by Eberlein and Ramsdell, the *Practical Book of American Furniture* by Eberlein and Hubbard, the *Practical Book of Period Furniture* by Eberlein and McClure, and others.

While Mr. Wenham's book is addressed to the general reader, the serious student and collector will find the material presented in an admirable manner for reference. The author also makes some interesting observations on regional variations in design which are being noted for the first time. The characteristics of New England, New York, Philadelphia and the South are traced through the Seventeenth Century, the period of the High Standard, the Rococo and the Classic periods. The restrictions of the High Standard, which did not affect American silversmiths directly, had their bearing on American silver because the simplicity of design which English silver took on in a period when the increase of silver content produced a softer alloy (requiring simpler forms) was one which naturally found favour with American makers. This relation between English and American silver of the end of the Seventeenth Century and the early part of the Eighteenth justifies the addition of a fourth period to the three into which the subject is usually divided.

Of especial interest is Mr. Wenham's account of a group of little-known silver at the Historical Society of Pennsylvania, which consists of six examples of Philadelphia work in Rococo style, the work of Philip Syng, Jr., Joseph Richardson, Sr., and the latter's son of the same name, representing the two most important families of silversmiths in that city. They include a small salver by Syng, a coffee-pot, sugar-bowl, globular teapot and cream jug by Joseph senior, and a sugar-bowl by the younger Richardson. It may be mentioned that the Rococo style had more favour in Philadelphia than in any other American city, perhaps to harmonize with the French aspect of Philadelphia Chippendale furniture. The design of the silver mentioned, while resembling English Rococo in general, nevertheless shows Irish affiliations, explained by the fact that Philip Syng's father came to this country as a trained silversmith from Ireland at the age of thirty-eight. At least it is reasonable to assume that he was fully trained in his craft before he left the Old World. The son Philip became even more celebrated as a silversmith than his father, but the older man is well remembered as the maker of the historic tray, inkstand and sand-shaker used by the signers of the Declaration of Independence.

ENGLISH MAHOGANY CHAIR OF 1760 : ARTHUR S. VERNAY

The question of illustrating books on the decorative arts has become increasingly a problem with mounting production costs in the printing of half-tones, so that the use of a large proportion of line illustrations has solved a modern problem successfully because of the notably fine quality of the drawings by Edgar Holloway. Through drawings it is possible to include half a dozen pieces on a single page, and since careful delineations such as these show design even more clearly than a photograph, they aid in a study where identification and comparison are of prime importance. Their form stands out definitely and, being unencumbered with crossing shadows and disturbing reflexions, they are more readily taken in at a glance and in consequence more easily retained in the memory. A hundred and ninety-seven of these useful outlines are given, and there are sixteen half-tones from photographs of mixed quality.

AMERICAN CHAIR : DETAIL OF A CHAIR SIGNED BY BENJAMIN RANDOLPH, KAROLIK COLLECTION : IN THE BOSTON MUSEUM OF FINE ARTS

THE RETURN OF *TROMPE-L'OEIL*

IT is only in the realm of painting that the terms 'illusionism' and 'realism' can be spoken in the same breath while referring to the same thing. They can be used synonymously in reference to the type of still-life painting which has gone under the very apt French designation of *trompe-l'oeil*, the 'deceive-the-eye' paintings which by their super-realism produce an illusion of actuality. Through one of the queer turns in the history of art the surrealists of to-day have attempted to make some kind of alliance with the old painters of *trompe-l'oeil*, although it is extremely doubtful if the Italian Antonio Gianlisi, working in the first half of the Eighteenth Century, or Marcos Correa, still earlier in Spain, or the English Everett Colyer (late Seventeenth Century), would have understood the work of Pierre Roy or René Magritte. The irrational element never enters into the old *trompe-l'oeil*, and if the painters selected their subjects in completely arbitrary fashion from odd objects in the studio, they are nevertheless objects that could have had their place there. Never does one meet the irrational, although there are unnaturalistic arrangements. An anonymous French artist may offer a comment on mortality by showing the face of a young woman turning into a skull. This latter subject was included in an exceptionally fine showing of illusionism and *trompe-l'oeil* at the California Palace of the Legion of Honor last year, when Mr. Thomas Carr Howe, Jr., brought together paintings from all over the country, and a catalogue of superlative value was issued.

Representative of the general interests of this kind of still-life painter were the subjects, in a collection chiefly of French and Italian works of anonymous origin, which Josephine Howell recently brought back from Europe and exhibited at her gallery in New York a few months ago.

SILVER SALVER WITH ARMS OF STATE OF N.Y. : BY LEWIS FUSTER : FROM *THE PRACTICAL BOOK OF AMERICAN SILVER* : BY E. WENHAM (LIPPINCOTTS)

The attractive French subject signed *Moulinneuf pinxit* shown here may not quite satisfy some of the purists because the objects presented do not break the plane of the painting in the direction of the spectator, but here are familiar elements, the half-open book with pages where the type can actually be read, the engraving pinned to the wall with its torn edges projecting, the meticulously painted objects of metal and glass. The concern with textures, with transparent light effects, with the feeling of things as well as their form and colour, is clearly apparent in this picture. Gabriel Moulinneuf, a lesser-known French painter of historical subjects, was born in 1749 and died in 1817 at Le Mans.

The emergence of the easel picture in the Seventeenth Century provided the opportunity for which the painter of illusion, or of actuality, whichever it may be called, was waiting. It was no longer necessary for Petrus Christus to paint an extremely realistic insect crawling along the parapet before his Carthusian monk, or for Veronese to paint with heightened realism the architectural details that surround his figures at the Villa Maser, or for Mabuse to show with what skill he could paint an empty niche on either side of one of his Madonnas. The way was open for illusionism in still-life for its own sake.

A group of documents pinned against a wooden wall, every pattern of the graining of which is defined with perfect literalism, was painted in an extraordinary work by the Dutch Cornelis Brize, 1635–79, which belongs to Mr. John Hay Whitney, and was shown in the California exhibition. About the same period as Brize, the Spanish Marcos Correa painted a corner of his studio shelf with all the elements that delighted the *trompe-l'oeil* painter—the spectacles, the keys, the lighting fixtures, the open book, the print on the wall. Angles formed by pencils, brushes (or matches in later American works) were a favourite device. Here there are wicks for the oil-lamp in the picture illustrated.

Throughout the Seventeenth and Eighteenth Centuries European artists were preoccupied with paintings of this type. In America they may have first appeared in the work of Raphaelle Peale, the son of Charles Willson Peale and the brother of the more accomplished painter of fruits and still-life, James Peale. Raphaelle sent to an exhibition in 1795 at the Columbianum, in Philadelphia, a painting which he called *A Deception*, and this may have been the same as his *Deception* which he sent to the Pennsylvania Academy in 1812, further entitled *Catalogue for the Use of the Room*, which was intended to look so like a catalogue that people would reach for it only to find that they were striking the wall. This painting, which no longer exists, was possibly the first American *trompe-l'oeil*, although the interest in painting of this type was already apparent in the work of his much greater father. An evidence of it may be seen in his famous *Staircase Group* at the Philadelphia Museum of Art, in which he has portrayed the portraits of his sons, Titian and Raphaelle. On the step at the feet of the latter is a deceptively real playing-card, while the graining of the wood shows the kind of illusionism displayed in European *trompe-l'oeil* of the Eighteenth Century.

But it was not until the late Nineteenth Century that American *trompe-l'oeil* came into its own with the work of William M. Harnett and his circle, so brilliantly represented in the San Francisco exhibition and described by Alfred V. Frankenstein, who has made a special study of this subject. From Haberle, Dubreuil and Chalfant we have remarkable pieces of trickery executed, making use of currency and stamps as subjects which are done so well that in order even to illustrate them to-day it is necessary to secure the permission of the Secretary of the Treasury of the United States. Aside from these *tours-de-force* there are many works that deserve recognition as great still-life judged by any terms, such as Harnett's painting, *Old Models*, showing musical instruments and sheet music, books and a flagon arranged in a shallow niche which projects the objects forward into space towards the spectator to an uncanny degree by superlatively fine painting. The conquest of the three-dimensional creates a harmony of form, line, light and texture which approaches the plane of abstract values, and explains the fact that here is an art in which realist and abstractionist meet on common ground. The subject was comprehensively dealt with in the late Wolfgang Born's *Still-Life in America*, published in 1947, in which a number of examples of *trompe-l'oeil* were reproduced and discussed. It is interesting, though not surprising, to learn that it was the American passion for mechanical exactitude which led to the new doctrine of 'precisionism' as exemplified in the works of three artists working independently: Charles Demuth, Preston Dickinson and particularly in Charles Sheeler.

TROMPE-L'OEIL STILL-LIFE SIGNED *MOULINNEUF PINXIT* : SHOWN IN THE GALLERY OF JOSEPHINE HOWELL

THE CARE OF ENGLISH CHURCHES

A NEW ADVISORY COMMITTEE

AN announcement in *The Times* of March 13th, 1950, made on behalf of The Central Council for the Care of Churches, was as follows:

THE PRESERVATION OF CATHEDRALS.

ADVISORY COMMITTEE SET UP.

The Central Council for the Care of Churches announces the formation of a cathedrals advisory committee for guidance when questions involving the preservation or enrichment of cathedral churches arise.

The chairman of the committee is the Very Rev. D. H. S. Cranage, D.Litt., F.S.A., Hon. A.R.I.B.A., chairman of the Central Council. The members are Lord Esher, chairman of the Society for the Protection of Ancient Buildings; Sir Eric Maclagan, D.Litt., LL.D., F.S.A., late director of the Victoria and Albert Museum; Mr. T. D. Kendrick, D.Litt., F.B.A., Hon. A.R.I.B.A., director-designate of the British Museum, and secretary of the Society of Antiquaries of London; Mr. W. H. Ansell, A.R.E., past president of the Royal Institute of British Architects; Mr. W. I. Croome; and Mr. F. J. Raby, Litt.D., F.B.A., F.S.A., Fellow of Jesus College, Cambridge, late of the ancient monuments division, Ministry of Works.

This information was accompanied by editorial comment to the effect that 'the public had become more and more concerned about the necessity of preserving the architectural and artistic heritage of our churches and the treasures they contain,' etc.; there was also a lengthy leading article on the subject which warmly welcomed the decision.

Needless to say, this step forward has also been received with satisfaction—not only by those who have been vigorously protesting in the Press and elsewhere for many years against the continuous debasement within our churches and urging the formation of such a body, but by people here and abroad who—though not authorities on art—had become aware that there was something wrong. The English Church is deeply enshrined in the hearts of the English people, while the significance of the artistic treasures our churches and cathedrals contain will increase as time goes on.

First of all it is necessary to congratulate The Central Council for the Care of Churches upon their wisdom in the selection of the members of this committee, each of whom is an authority of learning and distinction; and to extend to them thanks and good wishes on behalf of all lovers of art throughout the country. It is especially gratifying to see the names of prominent museum officials among them, which forecasts that the procedure adopted in our museums for the safeguarding of works of art will be advocated. It also encourages the hope that ultimately some definite legislation will be recommended whereby our churches and their contents will pass to a permanent system of State control, now long overdue. Above all, it seems safe to assume that the procedure of repainting or retouching sculpture originally polychromed will for ever be discontinued.

The only personal comment that I will permit myself to add is that the abominable word '*Restoration*' (and all it implies) will be replaced by the use of the word '*Preservation*,' which will indicate a better conception of what is essential.

I likewise desire to thank all who so quickly came forward to support the proposal for the formation of this committee; letters arrived from all over England and from abroad. The Society for the Preservation of Ecclesiastical Art will remain as at present constituted; and I shall be grateful to receive notification of vandalism—or interference of any description with the historic treasures in our churches.

ST. MARY'S HALL, COVENTRY

It is without hesitation that I take this opportunity to point out that it is not only in the domain of ecclesiastical art that protective action by the State becomes daily more urgent. I was recently approached regarding a decision put forward by the Coventry City Council to paint the figures and carving on our magnificent mediaeval roof at St. Mary's Hall, an edifice steeped in tradition and a national possession of outstanding importance. The embellishment incorporating the ornamental features of this roof bears no trace of ever having been coloured by the craftsmen who fashioned it, therefore such a procedure would be mere *garish—modern—stupidity*! Even so, such an undertaking would tax the ability of experts and heralds of advanced qualifications, and it would demand years of toil. Yet—incredible as this may appear—the council has recommended that students from an art school should carry out the work, as an experiment, at a cost not to exceed five pounds—could anything be more outrageous?

Protest has, of course, been widespread and emphatic. It has been made by The City Guild, by local antiquarians and by The Ancient Monuments Board. Nevertheless, the city council remain unmoved. A decision to proceed was adopted at a council meeting on March 7th last by a '*show of hands*,' be it noted, after Alderman T. J. Harris had asserted: 'I entirely disagree with those people who are looking back at past glories . . . to tell me that a coat of paint will destroy the craftsmanship of the article does not bear looking into.'

That is the situation. The deplorable aspect of the matter is the difficulty—I could use the word 'impossibility'—of getting down to the level of understanding of people of whom this well-meaning Alderman is a specimen; but it assumes tragic significance when the protection of national possessions is subject to this kind of local ignorance. Alderman Harris quite obviously had in mind his motor-bicycle, or a chicken-house in his yard, which require a lick of paint (weather permitting). As for such an emphatic assertion coming from an individual without proper qualification that the matter 'does not bear looking into,' let me inform him that if I were to go into any museum in Europe and remove a figure of the same period and quality as the carving in question and then paint 'the article' I should be instantly arrested as a dangerous lunatic—and rightly!

MURRAY ADAMS-ACTON.

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents. Inquiries and Photographs intended for insertion should be accompanied by a fee of two guineas to cover costs.

THE CHESS PLAYERS, BY MORITZ RETZSCH : HISTORY AND DATE REQUIRED (QUERY NO. 1088)

To the Editor of 'THE CONNOISSEUR.'

HISTORY OF PAINTING REQUIRED (QUERY No. 1088)

SIR,—I should be very interested and grateful if any reader of THE CONNOISSEUR could supply the history or any particulars with regard to the picture *The Chess Players*, by Moritz Retzsch (photo enclosed). This picture seems to have inspired Richard Doyle for his full-page drawing in *Punch* in 1846 entitled 'No Match for the Old One or A New Impression of Retzsch's Celebrated Outline.' This suggests that the picture was well known about 1840.

The history and particulars of the picture, especially before the date 1940, are desired.

C. NOON.

6 Ipswich Road, Norwich.

PORTRAIT OF A RUSSIAN PRINCE? (QY. NO. 1089)

IDENTIFICATION OF ARTIST AND SITTER (QUERY No. 1089)

SIR,—I am enclosing a photo-copy of a miniature which recently came into my possession, in the hope that you may be able to help me to find some information regarding the artist and the sitter. The outside frame is $7\frac{5}{8} \times 9\frac{1}{8}$ in., set with Imperial Russian Eagles, the uniform is black with red facings, the riband blue, with Star of the Garter.

Family tradition attributes Russian origin; the Curator of the National Portrait Gallery considers this likely to be correct, suggesting the Czar Nicholas I as a likely subject. It has been attributed to Winterhalter, with Prince Albert as the sitter, but I doubt this. Yours truly,

HUGH C. MAINGAY, M.B., Ch.B. Edin.

Cringleford, Norfolk.

PORTRAIT IDENTIFICATION WANTED (QUERY No. 1090)

SIR,—I have an oil-painting about three-quarter-length said to be a portrait of Sir Walter Raleigh. There is a very similar portrait in the National Portrait Gallery, but unidentified.

The interest in my picture is in the right-hand upper corner. An object like a cardinal's hat with, round the band, a series of tufts of hair, apparently, at intervals and, where the crown of the hat would be, a number of brass bands appearing to be an armillary sphere, with a strip of parchment across it with the words *Non absumpta tamen* . . . The allusion I am unable to discover, but it should help to identify the portrait.

Yours truly, ARTHUR W. W. BROWN.

Sharvells, Milford-on-Sea, Lymington.

P.S.—The tufts may be flames representing an eclipse. If this is so, the incomplete inscription may mean something like '[*The light*] *not extinguished, but* . . .' which in Raleigh's case while imprisoned would be appropriate.

A SUPPOSED PORTRAIT OF SIR WALTER RALEIGH (QUERY NO. 1090)

AN ELIZABETHAN QUADRANT-DIAL IN SILVER BY HUMPHREY COLE

By KATHLEEN HIGGINS

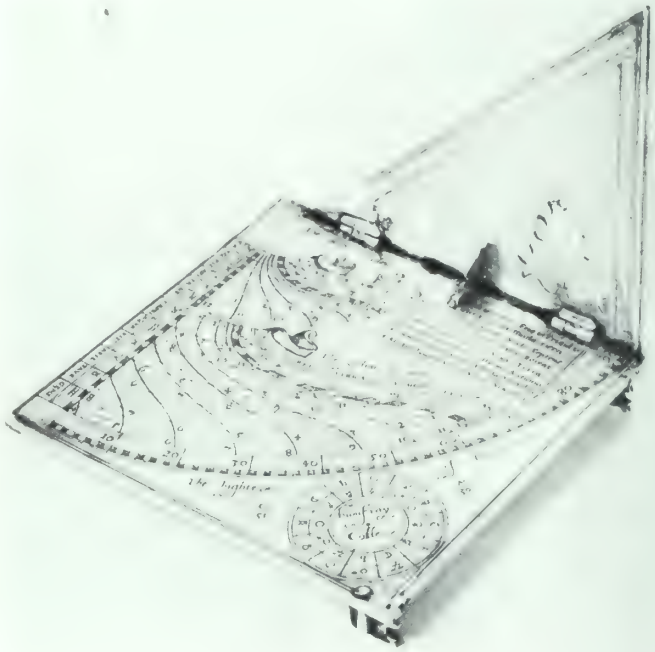
AN instrument of considerable interest was recently brought into the Museum of the History of Science, Oxford, by its owner, Mr. T. Cottrell Dormer, of Rousham Park, Steeple Aston. The instrument is a silver quadrant-dial, of a hitherto unrecorded type, by the famous Elizabethan instrument-maker Humphrey Cole, and is a beautiful example of his skill as an engraver.

How it came into the family's possession is not known. It was found some fifty years ago in the muniment room of Rousham Park. The quality of the instrument strongly suggests that it was originally made for some person of wealth and distinction, but the inscriptions on the dial give no indication as to who this person might have been.

The father of the builder of Rousham Park, Sir John Dormer, who died in 1626, married the widow of Sir Arthur Attye, secretary to Robert, Earl of Leicester. Several of Leicester's former possessions came into the family as a result of this marriage, and this dial may well be one of them. Alternatively it might have belonged to Sir John Dormer's father, or have been brought into the family by Sir Clement Cottrell (1585–1631), who was in the service of George Villiers, First Duke of Buckingham.

The instrument is signed *Humfray Colle* but is not dated. A guess as to its approximate date may, however, be made from the signature and the design of the instrument. About twelve signed and dated instruments by Cole are known, dating from 1568 to 1586, the form and spelling of the signatures showing some variety. The most frequently occurring are *H. Cole* and *Humphrey Cole*, but one other instrument bears the same signature as this dial. The dial made for Sir Francis Drake, now at the National Maritime Museum, is inscribed *Humfray Colle made this diall anno 1569*. No other quadrant-dial by Cole is known, but in the Museum of the History of Science is a gilt instrument-book in which is a geometric and astronomical quadrant very similar to that on the under-surface of the dial plate. This book is inscribed HUMFRAY COOLE MADE THIS BOKE ✠ ANNO 1568. These similarities suggest that the dial may date from about 1568–9.

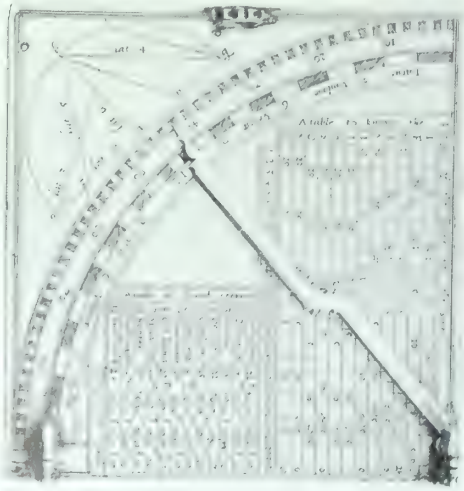
The dial consists of a horizontal plate measuring $2\frac{7}{8}$ in. by $3\frac{1}{16}$ in., with a vertical stile hinged along one side. This stile is triangular and resembles the gnomon of an azimuth dial, but the sloping edge makes an angle of 45° with the plate instead of being equal to the latitude. A small metal tab is hinged to the plate at right angles to the stile, for setting the stile perpendicular to the plate. A portion of the stile is cut away to contain a small plummet, now missing. Two of the original hinge-pins are also missing and have been replaced, but the instrument is otherwise in perfect condition.



UPPER SURFACE OF THE DIAL WITH THE SIGNATURE 'HUMFRAY COLLE'

Both surfaces of the plate are engraved with quadrants divided in degrees and numbered in tens. Outside the scale on the upper surface is written *The-highte-of-the-sonne*. In the lower right-hand corner is a double circle of planetary symbols, within which is the signature *Humfray Colle*. Outside this circle is the latitude for which the dial is made, $\frac{G}{51}$ $\frac{M}{20}$, the latitude of London.

Within the quadrant two dials are drawn, the larger, outer one giving the ordinary hours, and the smaller, inner one labelled *The-ours-of-planet* the planetary hours, which were



THE ENGRAVED QUADRANT DIAL UNDER SURFACE AND ITS [illegible] CASE OF WOOD COVERED WITH TOOLED LEATHER

twelve equal divisions of the day, measured from sunrise to sunset. Both these dials are drawn in the same way. Seven equidistant arcs are drawn for each, the outermost representing the Tropic of Cancer, the innermost the Tropic of Capricorn, and the centre one the equinoctial. The intermediate arcs mark the sun's entry into the remaining signs of the zodiac, and a zodiac scale to correspond with the arcs is drawn along the sides. On the larger dial this scale is named *The-zodiac-of-oures*. The spaces between these arcs are divided into ten-day intervals. The hour-lines are curves which cut these date-lines in such a way that the arc cut off on any date-line by any hour-line is equal to the sun's altitude on that day at that hour.

At the top of the plate is a table in Latin of the four elements, humours, winds, seasons, etc., arranged under the headings 'hot and dry,' 'hot and wet,' 'cold and wet,' 'cold and dry,' according to the scientific beliefs of the period.

The quadrant on the under-surface of the plate has two pin-hole sights on one arm, which also act as feet for the dial when used horizontally. There is a third foot on the opposite edge of the plate, midway between the sights. An alidade is pivoted about the sight at the apex instead of a plumb-line. When not in use it is held in a fixed position by a pin in the other sight.

Within the ordinary astronomical quadrant scale is a surveyor's scale of Umbra Versa and Umbra Recta, each half being divided into twelve. Within this scale are a calendar giving the date of the sun's entry into each of the signs of the zodiac (*A table-to-knowe-the-Entrans-of-the-sonne-into-the-sines*) and *A table-of-fixed-sterres* giving the celestial latitude and longitude and the declination of twelve fixed stars. In the lower right-hand corner of the plate is a geometrical figure consisting of a semicircle containing several lettered triangles. Five of the lines in the figure are inscribed lat. 3, lat. 4, lat. 5, lat. 6 and lat. 10 respectively. This figure may be connected with the use of the instrument as a surveyor's quadrant.

To use the instrument as a sun-dial, the altitude of the sun is measured on the astronomical quadrant. The dial is then placed horizontally with the stile erect and turned until the shadow of the stile marks this altitude on the scale of degrees. The point at which the shadow cuts the appropriate date-line gives the time, which is thus obtained on both scales simultaneously. It is clear that as long as the stile rises from the apex of the quadrant scale, and has a straight edge, it may make any angle with the plate; 45° was doubtless selected for reasons of symmetry and convenience. The stile could, in fact, be dispensed with and a ruler laid across the dial from the apex to the scale. A small hole in the plate at the apex suggests that a thread may have been used in this way. The dial is unusual in that it is a horizontal altitude-dial. The two dials are drawn exactly as for a vertical quadrant-dial of the usual type, but two operations are necessary to obtain the time instead of the single one needed with the ordinary quadrant-dial. It has, however, the advantage of giving both ordinary and planetary hours.

The instrument is contained in what may be its original case. This is of wood, covered with tooled leather and lined with red cloth. It has a leather hinge and two metal clasps. The base is covered with fleurs-de-lis and in the centre of the lid is a Tudor rose surrounded by fleurs-de-lis. Round this centre-piece is a scroll design, and a border of trees or plants which is repeated round the sides. The clasps are of a simple hook and ring design.

THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR

THE OLD ORDER PASSES

ONE by one the great houses of England are throwing back their once sacrosanct doors to reveal their hidden art treasures. Had it been predicted at the time of Victoria's last jubilee that our nobility and landed gentry would ever condescend to invite the public to invade their homes and to inspect their private collections, together with freedom to walk in their demesnes, it would have been regarded as fantastic. Still more strange it is that it should have become necessary to charge a fee towards the upkeep of these palatial residences, though it is only fair that a contribution should be levied on those who enjoy the privilege of a sightseer. To our grandparents the spectacle of members of ducal families handing out guide-books and catalogues would have been a staggering sight. The old pride has had to withstand a shock, and the former reserve has been broken down. Demos reigns supreme. Two world wars have ravaged us, and death duties have all but beggared most of our former patricians.

Some of these great openings, such as that of Knole House and Park in Kent, we have already described. During the last few months others have followed. Among the more majestic of these estates is Harewood House, the home of the Princess Royal, rich in paintings, porcelain, tapestries, and containing some of Thomas Chippendale's choicest productions in cabinet-work. The house is open to inspection on Wednesdays and Thursdays from May 3rd onwards, till some time in the autumn to be announced later.

By the time these notes appear, Ham House, the beautiful Jacobean mansion at Petersham on the Thames, given to the National Trust by

A FEAST IN THE GROUNDS OF HAM HOUSE, SURREY: BY THOMAS ROWLANDSON: IN THE POSSESSION OF E. PETER JONES, ESQ., WHO HAS BEQUEATHED IT TO THE V. AND A. MUSEUM TO HANG AT HAM HOUSE

KING HENRY VIII: PAINTER UNKNOWN, PROBABLY ANGLO-FLEMISH: GIVEN TO THE NATIONAL PORTRAIT GALLERY BY GEOFFREY KEYNES, ESQ., 1948

Sir Lyonel Tollemache, will have been made accessible to the public. The house and its unique collections of Stuart pictures and furnishings are now under the care of the Victoria and Albert Museum. It will be remembered that two years ago Parliament voted the sum of £90,000 for the purchase of the art treasures of the house. The interesting drawing by Thomas Rowlandson which we reproduce, *A Feast in the Grounds of Ham House, Surrey*, is the property of Mr. E. Peter Jones, which he has bequeathed to the Victoria and Albert Museum to hang at Ham House after his death. The sixth Earl of Dysart is seen escorting some of his favoured guests round the festal gathering. It is interesting to note that another version of this scene, with the house more prominently delineated but the figures less so, is in the collection of Mr. Gilbert Davis, *Festivities at Ham House*—see *Rowlandson Drawings* by Adrian Bury (Avalon Press).

Here it may not be inappropriate to mention that about the same time another great English artist was a frequent visitor at Ham House. In the Hon. Andrew Shirley's sympathetic study of Constable, *The Rainbow*, he tells us that 'old Lady Dysart would send him bucks' (venison). 'He would often visit her at Ham House, amuse her with his gossiping wit at meals, and wander off round the gardens, picking fruit and admiring the trees, while the party played cards, for which he still could find no place in life.' Rowlandson might well have been at some of these card-parties, as well as his boon companion Jack Banister, and must often have met Constable there, who was also an intimate friend of the latter. We would give much to know what they thought of one another's art.

English Homes as Show Places

Not so far away are two other magnificent estates, almost adjacent, Syon House and Osterley Park, Middlesex, both associated with some of the very finest work of Robert Adam. Syon House, built round a much earlier edifice dating from the Fifteenth Century, is about to be opened to the public in May, and will form the subject of a special article by Mr. Adrian Bury in our August issue. Both the house and gardens have a long and interesting history, which we understand will be recounted in a guide-book written specially for the occasion by the Duke of Northumberland, whose London residence it is. Osterley Park, now a possession of the National Trust, to whom it has been given by the Earl of Jersey, though at present leased to the Ministry of Works, has been dealt with extensively in The Connoisseur in two articles by Mr. W. A. Thorpe (June and September, 1947). The great ducal mansion of Blenheim, built for the first Duke of Marlborough as a reward for his military services, one of Vanbrugh's most massive edifices enshrined in a beautiful park, has already been thrown open on certain days, by order of the present Duke; and Goodwood House and its grounds near Chichester began to receive visitors on April 13th, and are to be available to the public every Thursday afternoon until the end of September with the exception of Goodwood race-week. Here there are fine furnishings, historic relics connected with the family, and seventeenth- and eighteenth-century portraits by Van Dyck, Lely, Kneller, Reynolds, Gainsborough, Romney and others. The park contains many superb trees, notably some fine cedars, and there are a temple and grotto in the grounds. An admission fee is charged of 2s. for adult visitors and 1s. for children.

The Luton Hoo treasures, a magnificent collection belonging to Major-General Sir Harold Wernher, are also to be seen by the public from May 4th. The house as at present visible is another masterpiece by Robert Adam, built in 1762 for the Earl of Bute. Its contents, most of which were brought together by that notable connoisseur of the arts, Sir Julius Wernher, comprise nearly two thousand exhibits: paintings by important masters of the principal European schools, ivories, enamels, majolica, works in precious metals, tapestries and porcelains. Several of the rooms are set out as in past days. Examples from the collection of rare Renaissance jewellery are described by Mr. Clifford Smith in our current number on pages 76 to 81. Admission to this sumptuous treasure-house is 2s. 6d. per head.

All these new amenities are to the great enrichment of the lives of those who partake of them, and we believe the public will be mindful of the privilege accorded to them and show due gratitude.

While writing these lines, we learned that Belvoir Castle, Leicestershire, the seat of the Duke of Beaufort, has opened its gates, on terms, to the visitations of the man in the street, and before we had concluded them, *The Times* of April 15th came out with a long list of English country houses of special interest which are prepared to receive visits from the public during the summer, adding a supplementary list a day or two later. The list, which numbers sixty-seven properties of historic interest and importance, is by no means complete. A few are now National Trust possessions, and of these detailed information will be found in the illustrated guide-book obtainable from the offices of The Trust, 42 Queen Anne's Gate, S.W.1, an institution which it is everyone's duty to support.

NEW PORTRAITS FOR THE NATION

An interesting series of portraits of national celebrities acquired between October 1948 and February 1950 has been placed on view at the National Portrait Gallery. As is well known, the function of the Gallery is 'to illustrate British history by means of authentic portraits of the men and women who have contributed most to its making.' The new additions, of which three are sculptured busts, comprise thirty-two individual personalities. Earliest in date is a portrait of Henry VIII (head and bust with hands) painted between 1530 and 1535, in his pre-Holbein days. The monarch is seen wearing a scowling expression, a yellow, slashed doublet and no jewellery. It is the gift of Geoffrey Keynes, Esq., F.R.C.S. Dudley Carleton, first Viscount Dorchester, who bought pictures largely for Charles I and the first Duke of Buckingham, is represented in a canvas by Miereveldt of about 1619. Carleton was Ambassador at The Hague from 1615 to 1628, and Secretary of State from 1628 to 1632. By an unidentified artist, but quite capably painted albeit rather stiff in pose, is a small full-length of John Loudon McAdam, whose name is commemorated

in British road-making, given by his descendant Mrs. Katharine L. Scott within the last few weeks. The portrait of William Paley, the theological philosopher, is a rather poor but unfinished example of Romney. Close by this is Daniel Maclise's presentment of Harrison Ainsworth, novelist and dandy, 'oiled and curled' and apparently rouged as well. It is interesting to compare this painting with the same artist's drawing of the same sitter, among the Fraser portraits at the Victoria and Albert Museum. James Gunn's striking group of the three friends, G. K. Chesterton, Maurice Baring and Hilaire Belloc, exhibited in the R.A. in 1932, makes a welcome reappearance, being on loan from Mrs. George Balfour for ten years. This is hardly the occasion to indulge in criticism of gift horses, but one may wish that the likeness of the late Glyn Philpot, R.A., was displaying a less sharp-edged cheek. Nor is the posture over-happy, but there are no 'arty' frills about the picture. On the other hand, the bust modelled by Kathleen Scott (Lady Kennet) of William Butler Yeats, if somewhat idealized, looks every inch the poet, much as we remember him in the eighteen-nineties. With this may be bracketed the same sculptor's characteristic head of Rufus Isaacs, first Marquess of Reading. Another poet, of earlier times, Matthew Prior, is also enshrined here in a portrait, most probably by Jonathan Richardson. A portrait of George du Maurier, the novelist and *Punch* artist, attributed to himself, is an excellent likeness, but clearly is executed by someone little used to the handling of oil-paint. This picture is presented by members of the artist's family. Among the drawings are famous actors, represented by David Garrick and his wife Madame Violetti (Weigel), Dame Ellen Terry, in charcoal, by Cyril Roberts, and Henry Irving in three masterly and characteristic pencil sketches by Phil May, drawn in 1899. There is the ruddy-cheeked George Morland in pastel by his *confrère* John Raphael Smith, Gladstone in his later years reading at a lectern, drawn in black-and-white gouache by Sydney P. Hall, probably for the *Graphic*, and a most unusual portrait of William Wordsworth, looking, with his exaggerated cranium and heavy features, totally unlike all his other portraits, but no doubt just as Benjamin Haydon in Rome-inspired reverie saw him in all his glory.

WILLIAM HARRISON AINSWORTH : BY DANIEL MACLISE, R.A. : GIVEN TO THE NATIONAL PORTRAIT GALLERY BY MRS. L. A. CROKER FOX, 1949

DUTCH MASTERPIECES AT THE SLATTER GALLERY

FOLLOWING the success of last year, with similar aims, an Exhibition of very fine paintings by Dutch Masters, selected from various sources, has been opened by Mr. Eugene Slatter at his Gallery, 30 Old Bond Street, W.1, from May 10th till July 8th.

Many works of outstanding importance are being shown which make a visit worth while, the more so as few of them have been publicly seen in England. From the vivid brush of the merry Jan Steen of Leyden, always at his best with topers and tavern scenes, comes the famed *Effects of Intemperance*, an elaborate composition mentioned in so many art histories. It has a remarkable pedigree, having been a cherished possession in many a renowned collection. This master's vein of comedy has always been popular in this country. A canvas, of great beauty and elegance, attributes uncommon to a Dutch painter, is the gracefully composed group by Samuel Hoogstraten *The Young Mother*. Samuel Hoogstraten was certainly an independent character and a most versatile man. One of Rembrandt's most successful pupils, he had a predilection for composing poetry, wrote a book on the 'High School of Art,' painted in many different styles, was engraver, master of a school, maker of peep-shows, and Director of the Dutch Mint, surely a good hero for a novelist. *The Young Mother* is signed with his initials.

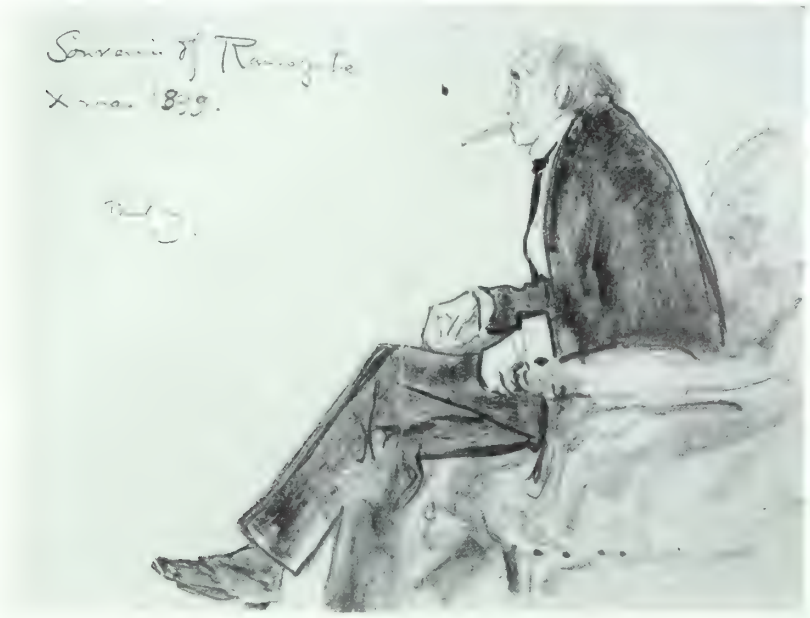
Other interesting works are a delightful Jacob Ochtervelt, showing a comely and richly-dressed young woman in red offering a peach to a small child holding a hoop; two very covetable Quiryn Brekelenkams; two Adriaen Ostades; and *Man and Wife Conversing* by the rare master Maton, which was formerly in the Six Collection.

The landscapes, which are no less distinguished, include a superb Salomon Ruysdael, *Ice Hockey on a Frozen River*; an equally fine open view by Jacob Ruysdael which was exhibited at the Old Masters Winter Exhibition in 1883: an unusual *Still-Life in a Landscape* by Abraham Susenier; and a small but impeccable Jan Brueghel. We must not omit reference to a striking example of Aart van der Neer's impressive night effects, *The Burning of Amsterdam*, which has also made its appearance at Burlington House (in 1885). Finally, we must mention a *Family Group in a Landscape* by Pieter Codde and two paintings by Philip Wouvermans, both characteristic and of outstanding quality.

THE SOCIETY OF MURAL PAINTERS

AN opportunity to revive a much-neglected form of art comes into being with the newly founded Society of Mural Painters, whose first exhibition is being held at the New Burlington Galleries under the auspices of the Arts Council. The first duty of this Society is to inaugurate facilities to students to learn the necessary technique. Nowadays there is no lack of appropriate media, some of which are of entirely new invention, which should be tested in actual practice, so that mural decoration may progress hand-in-hand with new building styles and techniques. The Society believes that 'civic buildings of all sorts should be decorated, from the Town Hall to the Post Office, and should include schools, hospitals, railway stations, restaurants and theatres.' It also expresses the opinion that opportunities are greater to-day than they have been for many years. No doubt much new building as well as rebuilding has become a necessity since the recent wholesale devastation, but here money is the first requisite, and there is little to spare in these days of austerity. Still, the scheme is worthy of support, and might well enlarge the scope of our best artists' activities and open new fields for employment. It is suggested, and indeed hoped, that next year's *Festival of Britain*, now taking shape, will provide at least some commissions for mural painters, which may perhaps grow into sufficient importance to serve as a permanent memorial of this historic event.

The exhibition was opened on Monday, April 17th, by Mr. Gerald Barry, the Director-General of the forthcoming Festival, and its Lon-



SIR HENRY IRVING : ACTOR-MANAGER : DRAWN AT RAMSGATE IN 1899 BY PHIL MAY GIVEN BY MISS MARGARET SHIELDS TO THE NATIONAL PORTRAIT GALLERY, 1949

don showing will close on May 8th, to be transferred successively to thirteen other civic centres, beginning with Brighton, on May 27th, at each place for the duration of a fortnight or three weeks. This will ensure widespread interest in the scheme.

It is of course accepted as a *sine qua non* that a mural painting, however arresting in subject or treatment, should be closely integrated with the building it is intended to adorn. With this in mind, it is hardly fair to expect a satisfactory exposition of the subject in a more-or-less heterogeneous assemblage of tentative efforts. They are samples or trial pieces, so to speak, of works proposed or already carried out elsewhere, here shown in the sketches, contours, and photographs, but there are also a number of full-scale panels, broadly treated in a manner intended to harmonize with an architectural setting. It is regrettable that there are no works of this kind exhibited by Mr. Augustus John, the President of the Society, because we feel strongly that with his classical bias of mind and training he is eminently fitted for this class of decoration, both in colour and in design. And as a draughtsman of the first order, we are sure that whatever he attempted would be carried out with distinction. Duncan Grant exhibits a series of four religious subjects in oil, of which we illustrate one, *The Deposition*, a design for a spandrel. To our eyes, instead of appearing as a flat decoration on the wall, on the contrary it looked detached from it, a group isolated in space, without any visible means of support. It is, however, one of the few conceptions we can take seriously. Stanley Spencer shows one of his figure compositions of *Shipbuilding: The Furnace*, seen as from above. Augustus Lunn's *Two Philosophers* seems to be approached on the right lines, owing something to Byzantine and early Christian art, and John Hatton's *The Bathers* is a good theme, well composed, but angular rather than graceful. Some of the others are simply inept, and there is far too much subservience to the example of Picasso. On the whole, Hans Feibusch, in both his sense of design and his treatment, fulfils better than almost any other exhibitor the exacting ideals demanded by mural painting. At least, he has practised the art with serious effort and considerable success. Both useful and instructive is the technical section, arranged by Augustus Lunn, which shows the various techniques used for different purposes and on different kinds of wall surfaces. We wish the Society well, but it has a long way to go before it reaches the splendours of the fresco painters of days gone by. The problem of harmonizing modern painting with contemporary architecture is yet to be solved.

ANOTHER DRAWING OF IRVING, BY PHIL MAY : GIFT OF MISS MARGARET SHIELDS

THEATRICAL ART AT SOUTH KENSINGTON

AN exhibition of British stage design was opened at the Victoria and Albert Museum on April 19th and will be continued until Sunday, July 23rd. The ceremony was performed by Mr. James Laver, with Sir Leigh Ashton in the chair. An arresting remark precedes the notes on this exhibition in the Museum's *Bulletin*. It appears that 'during the first half of the Seventeenth Century there ensued a great argument concerning the relative values of dramatic poetry and stage architecture. The chief protagonists of the dispute were the playwright Ben Jonson and the designer Inigo Jones. Jonson argued that poetry was the soul of masque, and Jones scenery merely "the bodily part"; while Jones claimed an equal credit for his visual contribution to the general effect. Audiences, he observed, come to the theatre not only to hear but to see.' There is, of course, much in Inigo Jones's contention. Otherwise, why do people go to the theatre at all, when they might read, or for that matter act, the plays at home? The truth is that stage design, with all that pertains to it visually, is a fine art in its own right. Its effects are able to transport us to periods and scenes unknown to us, and are unquestionably of great help as a stimulus to the imagination in the creation of time and space. But the argument above cited is as old as the hills, and still is sometimes revived. The truth, however, is plain. Soul and body must be united, if the play is to breathe the breath of life, and it is the stage designer's business, and the playwright's also, to collaborate in this consummation.

The stage designer today takes his business seriously, and his efforts largely contribute to the success of a play. Certainly much of this is due to the ceaseless work and brilliant example of Gordon Craig. A most important step was taken towards establishing the profession and regularizing its position as recently as 1946, when a small group of designers formed *The Association of Theatrical Designers and Craftsmen*. Since that date, between seventy and eighty persons have

A THIRD DRAWING OF IRVING BY PHIL MAY : GIFT OF MISS MARGARET SHIELDS

joined the roll of membership, with a view to extending and elaborating the intentions, conditions and possibilities of their craft. It is a collection of work by the members of this Association that has been brought together and placed on view at the Victoria and Albert Museum by the enterprise of the present Director. This is the first truly representative exhibition of contemporary British Stage Design ever to be held. The movement has made a promising start.

OUR COLOUR-PLATES

THE two colour-plates we present in the current number are from oil-paintings, neither of which, we believe, has been reproduced before. The cover and frontispiece, from a life-sized half-length portrait by Van Dyck, has recently come into the possession of Messrs. Frank T. Sabin, of Park House, Rutland Gate, S.W. It represents a Genoese Commander, apparently about forty years of age, obviously of high birth and importance, as may be seen from the richness of his martial equipment. The sitter also is evidently a person of some force of character, and must have sat for his portrait between 1621 and 1627, dates which embrace Van Dyck's two sojourns at Genoa. This very fine example of the master's Genoese period would be difficult to match anywhere outside the great national or family collections, and it would be of interest if the sitter could be identified. This should not be an impossible task for a genealogist, or for those conversant with Italian historical portraiture. As Max Rooses has told us, 'while he [Van Dyck] was in Genoa, he had many orders from the leading Genoese families for portraits—Brignole, Pallavicini, Doria, Spinola, Balbi, Durazzo, Cattaneo and others.' Our Commander may be a member of one of these. Anyhow, the canvas is of great dignity and of masterly execution, worthy of a place in any gallery.

An example of English portraiture, by a painter who was born almost exactly one hundred years after Van Dyck's death, is the pleasing likeness of young *Jeremiah Curtis*, a dapper lad of twelve and a half years. The painter was Tilly Kettle, about whom not much has been written, and who was hardly known at all to the British public until Sir Claude Phillips's bequest of *A Young Man in a Fawn Coat* made its appearance at the National Gallery in 1924. The boy, dressed in a long-bellied green coat with gilt buttons and braid, bears some likeness to certain portraits by the youthful Gainsborough. Nor is the treatment very remote. The happy-looking dog, a lesser Dane or, as it is sometimes called, a Dalmatian, and the hand holding the cricket bat, inevitably recall some of Gainsborough's contemporary portraits. Tilly Kettle was born in London about 1641, the son of a coach-painter in the City, and studied in the Duke of Richmond's gallery and at the Academy in St. Martin's Lane, where Gainsborough had worked before him. After having become an adept at portrait painting, he went to India, where he is reputed to have made a fortune in the short space of four years. He returned to London, and in another four years became bankrupt and was forced to leave the country. After a short visit to Dublin, he purposed to make a second visit to India to repair his fortunes, but died at Aleppo on the way out in 1786. The picture, a worthy example of his talent, is now in the possession of Messrs. Leggatt Brothers at 30 St. James's Street, S.W.1.

BEARDSLEY FORGERIES

IN a little pamphlet of thirty-one pages (limited to 250 copies), Mr. R. A. Walker, an ardent champion of that Victorian prodigy Aubrey Beardsley (occasionally referred to as the 'infant phenomenon' of the 'nineties), endeavours to put us on our guard against the many spurious drawings that are being offered as the genuine handiwork of the artist. According to Mr. Walker, these number many hundreds, of which 'only a dozen or less' are of quality enough

THE YOUNG MOTHER : BY SAMUEL HOOGSTRATEN : 1627–DORDRECHT, 1678
SIGNED WITH INITIALS : EXHIBITED AT THE EUGENE SLATTER GALLERY

THE BURNING OF AMSTERDAM : BY AERT VAN DER NEER [illegible] THE EUGENE SLATTER GALLERY

THE DEPOSITION : DESIGN IN OIL BY DUNCAN GRANT : FIRST EXHIBITION BY THE SOCIETY OF MURAL PAINTERS : NEW BURLINGTON GALLERIES

to deceive the wary. His exposition on how to detect these forgeries is certainly persuasive and quite easy to follow. Forearmed with a magnifying-glass and a reproduction (contemporary, of course), the process is simple enough. Few of the drawings Beardsley made during his short life were unpublished, as he was kept working on commissions at high pressure. Mr. Walker illustrates his methods lucidly by means of reproductions of a few original drawings side by side with the corresponding fakes. When seen together his arguments seem convincing enough, a careful comparison giving away the copies, which are very much coarser in handling and less sensitive. As in all fraudulent operations of this kind, it is the *tempo* or movement of the hand of the copyist which is the most eloquent tell-tale. All collectors of Beardsleyana should procure a copy—if there are enough copies to go round. It is ten shillingsworth of good art detective work.

A CONNOISSEUR SPECIAL

THE *Tenth Antique Dealers' Fair and Exhibition*, which is under the patronage of H.M. Queen Mary, will be opened by H.R.H. the Duchess of Kent. It is to be held, as in former years, in the Great Hall of Grosvenor House, Park Lane, from June 8th to June 23rd inclusively. The event will be commemorated once again in a special *souvenir number* of THE CONNOISSEUR, containing a large number of illustrations of the principal exhibits in monochrome and colour, with descriptive notes by the Editor. This issue will rank as the June issue of THE CONNOISSEUR, and will be devoted exclusively to the Fair. The price will be the same as all other issues, namely 10s. per copy, plus 1s. for postage, and two dollars in the United States.

There will be about a hundred exhibitors in the Fair, and the total value of the exhibits will again be around the four-million mark. Everything exhibited must date prior to 1830, and will be examined for genuineness by the sixteen advisory panels of experts for the different classes of objects before being shown. Each object exhibited is for sale, excepting the loans by the Royal Family. Loans of pieces promised for exhibition are from the collections of H.M. the King, H.M. the Queen, H.M. Queen Mary, H.R.H. Princess Elizabeth, T.R.H. the Duke and Duchess of Gloucester, H.R.H. the Princess Royal and H.R.H. the Duchess of Kent. Pieces that are sold during the exhibition are replaced by others the following day. There are objects for the moderate purse as well as collectors' pieces, and among the visitors from overseas there will be a rich diversity of nationalities.

A COUNTRY ANTIQUES FAIR

WE are asked to state that the Hampshire Antique Dealers' Fair will be held at the Guildhall, Winchester, from the 18th to the 22nd of July, from 10 a.m. to 7 p.m. each day except Saturday, when it will remain open till 8. The exhibits comprise furniture, china, glass, silver, tapestries, pictures, prints, books and other articles for collectors. All objects shown are for sale and must be of date prior to 1830. These will be 'vetted' by a committee of the British Antique Dealers' Association specially enrolled for the occasion.

ENCOURAGING FINE CRAFTSMANSHIP

WE hear much in these days that private patronage of the arts is dying out. The theme has been aired in a leading Sunday newspaper and elsewhere. One can hardly wonder at it when we contemplate the waste of paint and canvas which occupies countless galleries throughout the Metropolis. But there seems no need to cry 'Wolf!' The State has bountifully stepped in as the buyer steps out. Never have the arts been so molly-coddled. He who said that the artist should have every impediment placed in his way, so that he could prove his worth, was not lacking in wisdom. And in the matter of the useful arts it seems to us, after an examination of what we can buy in the shops, that in spite of much encouragement and with so many facilities available in the shape of new tools, fine craftsmanship is a thing hardly known to-day. When we contemplate the beauty, strength and fitness of the furniture, metalwork, stained glass, book design and other crafts of former days, to say nothing of the painter's art, we are dismayed at the feebleness of design and emptiness of idea, starved of good material, that we see on every hand in the shops, under the name 'utility goods.' Look at the design of the furniture advertised! Those of any aesthetic sensibility have been for a long time ardently hoping for some improvement in the quality both of design and of material in the goods they are eager to buy. It is perhaps with this desideratum in view that the Crafts Centre of Great Britain has come into being.

We do not believe that fine craftsmen are non-existent, given the opportunity, and having due understanding of the value of good design embodied in good material. There are many craft societies in Great Britain anxious and able to collaborate towards this end, and we look forward hopefully to good results through the creation of this new combination. We feel sure it is recognition of the prevailing state of affairs which has called the new formation into existence.

From what follows it will be seen that the first step to be taken is the recognition that design and craftsmanship have become so debased as to make the new society a vital and urgent necessity. That the leading members are fully aware of this is evident. We have taken the liberty of italicizing a few lines that indicate the seriousness of our position.

THE CRAFTS CENTRE OF GREAT BRITAIN

The Crafts Centre of Great Britain, which has opened its first exhibition at its new premises, 16–17 Hay Hill, Berkeley Square, has been formed by the five leading craft societies, *The Arts and Crafts Exhibition Society*, *The Red Rose Guild of Craftsmen*, *The Senefelder Club*, *The Society of Scribes and Illuminators* and *The Society of Woodengravers*, to establish the status of fine craftsmanship in Great Britain, to create a close contact between the craftsman and the public at home and abroad, and is directly concerned with the development of the creative arts and the encouragement of a new generation of 'fine craftsmen.'

We quote from the manifesto issued by this new organization:

'The Crafts Centre is non-profit-making; and any surplus funds will be directed to furthering its main object, which is "The preservation, promotion and improvement of fine craftsmanship in Great Britain." A link with other official bodies is provided by the representation of the Council of Industrial Design, the Arts Council of Great Britain,

the Rural Industries Bureau, the Worshipful Company of Goldsmiths and the Art Workers' Guild.

'This country has a great tradition of craftsmanship; its people in each past age have proved their taste and understanding of beautiful workmanship and fine design. *We, however, are concerned with the present and the future; the crafts have suffered not only by the impact of industrial development, but by all manner of suffocating and artificial restrictions and taxes that have discouraged—and even ruined—masters of fine crafts when, in their own interests and in the widest interest of the nation, they should be actively working, and training a new generation of craftsmen.* With the help of the public the Crafts Centre will take a leading part in re-establishing the fine crafts in their proper place in the national economy. There is great sympathy and interest in official quarters and a clear desire not only to set craftsmen free of artificial restrictions wherever possible, but to recognize and support their work.

'To pay for proper premises and run the Centre efficiently and economically £6,000 will be needed in a normal year, but up to half of this will be provided by the Government on the basis of £1 for £1—if and when a minimum of £3,000 a year can be assured for a period of years from craftsmen and the public, so every £1 subscribed is worth £2—and if given for seven years under Deed of Covenant is, when doubled by the Government, worth over £3 10s.'

CONSTABLE GOES TO VENICE

THE City of the Lagoons, which has inspired a vast number of painters, has, through its representatives, specially asked for a visit from Constable, who would have found no inspiration there at all. Skies and water he could have seen there in plenty, but no good green earth. Some thirty of his paintings, including a few of his most important works, have been assembled at the National Gallery, London, and inspected by the Press before hanging in the British Pavilion at the 25th *Biennale* International Exhibition of Art in Venice this summer. Great Britain has responded to the request of the organizers by including a certain number of works seldom accessible to the public. Among these is the final and most elaborated version of the *Opening of Waterloo Bridge*, belonging to Lord Glenconner, the most ambitious subject the artist ever attempted, and for which he made the largest number of preliminary studies. The production of this picture seems to have been a nightmare to him for many years, and the course of it we endeavoured to trace in these pages in October 1936. 'I am impressed with a notion it will ruin me,' he once wrote. The completed picture was ultimately exhibited at the Royal Academy at Somerset House in 1832, under the name of *Whitehall Stairs, June 18th, 1817*, but whether it was Lord Glenconner's version or the equally fine and large canvas of the same scene in the possession of Lord Fairhaven, no one now is in a position to determine. Be that as it may, this achievement is the sole occasion on which Constable joins hands with Venice, linking itself, as far as the subject goes, with the water-pageants on the Grand Canal as painted by Canaletto, and for that reason, if for no other, we cannot regard it as a characteristic Constable. Moreover, as seen now, it is overfull of incidental detail, since Constable is believed to have laboured upon it for at least two years after its exhibition, and even then was not satisfied with it.

The rule of the National Gallery concerning the loan of pictures is now relaxed and the Trustees have sanctioned the temporary absence of four pictures, including the splendid *Malvern Hall*, a most advanced piece of observation for its period, and *Flatford Mill*. The Tate Gallery lends the beautiful and freely handled canvas *The Valley Farm*, and the Victoria and Albert Museum about a dozen important sketches from its unique collection. Two important large sketches are loaned by the Guildhall and the Royal Holloway College. The National Gallery of Scotland has parted for this occasion with the large and almost classically composed *Vale of Dedham*, and other Constables come from the galleries of Liverpool, Manchester, Glasgow and Oxford, supplemented by loans from the private collections of Major H. B. Proby, Sir Kenneth Clark, Mr. P. M. Turner and Mrs. Ashcroft.

At the same exhibition, contemporary British art is being represented by paintings by Matthew Smith and sculpture by Barbara Hepworth. That works by only two living artists are being shown, follows the plan of limitation adopted at the last Venice Exhibition, when paintings by Turner were shown, cheek-by-jowl with sculptures by Henry Moore.

THE EMBARKATION OF THE PRINCE REGENT AT WHITEHALL STAIRS ON THE OCCASION OF THE OPENING [illegible] BRIDGE BY JOHN CONSTABLE, R.A. [illegible] BY LORD GLENCONNER TO THE BRITISH PAVILION FOR THE TWENTY-[illegible] THIS YEAR

NEW BOOKS REVIEWED

TINTORETTO

By Hans Tietze

(London: The Phaidon Press Ltd. 25s.)

THIS book should be in every art school, if only for its inclusion of the big, folded-in-four print of the great San Rocco *Crucifixion*. There have been a number of volumes printed containing often admirable selected fragments of this grandiose composition, but, so far as we know, no photograph of it in its entirety on a decent scale. And we may be needing it, not exactly as an example but as an incitement to youth. For one generation of students is not *quite* as the last, though at times one might think so. There may arise one impatient of watching the petering-out of small experiments, and with a positive appetite for grappling with the major difficulties of painting.

The San Rocco *Crucifixion* is not a triumphant solution of these difficulties, but it does feed that appetite by revealing the possibilities of painting to a man with the imagination and courage, the physical energy and the scholarship, to test them. Somewhat lacking in the last quality, Tintoretto has been able to count on a conspiracy of silence on the part of his more wholehearted admirers as to certain shortcomings in this great *tableau de parade* which, if it is not to be deprived of the successors to which it is entitled, needs to be studied boldly and realistically by artists treading the same path. Ruskin's reverent 'leaving the picture to speak' was well enough, indeed, all that *he* could well have done.

We have been passing through a period when '*il troppo studio*' has been unfashionable. Temperament was to take its place. Tintoretto clearly had temperament, but to parallel his achievement asks considerable scholarship—rather more, indeed, than in his high courage he himself thought necessary. He thus leaves a legacy of great potential value but hampered by an immediate overdraft. We have been shy of taking it up.

It is usual for commentators on the great San Rocco series of pictures to postulate the assistance of experts in divinity to guide the artist's choice of subjects. They left him great liberty in treating them. He often starts from a focal-point in the middle distance, dealing at once with his theme, and then works forward, landscape-painter's fashion, to merely decorative foreground groups.

The *Last Supper* of the San Rocco series (plate 208) is a quite amusing instance with its nobly designed pair of Classical figures seated (on either side of a dog) on the steps which so often occupy the centre of the apron stage of an Inigo Jones proscenium design. They offer a more dignified variant of Christopher Sly, stolidly turning their backs on the 'play within a play' which animates the middle distance. The dog does just bark at it. They have brought refreshments, the equivalent of our cinema chocolates. Almost one can hear the comment, ''Tis a very excellent piece of work, madam lady. 'Would 'twere done!'

That the book is the result of thorough documentation and research might, but perhaps should not quite, go without saying. No one speaks with greater authority than its author on the large volume of works passed under review with due discrimination as to which are indeed from the hand of the master and which are *bottega* works. If there is anything to regret, it is that, with so full a knowledge of the *pictures* (as apart from photographic records), he does not help us more with such capital works as the San Rocco *Crucifixion*. It has obviously suffered damages clumsily repaired. How far do these accidents account for the inferiority of certain passages? W. B.

WINDSOR CASTLE THROUGH THREE CENTURIES

By Cyril G. E. Bunt

Leigh-on-Sea: F. Lewis Publishers Ltd. £5 5s.)

THIS descriptive catalogue of a collection formed by Lord Fareham is beautifully printed, well presented and thoroughly documented. Whether or not in the letterpress by Mr. Bunt excessive claims are made for the importance of the occasion depends, as Professor Joad would say, on what you mean by 'importance.' Does a collection of pictures impress you by the stature of the artists as therein displayed, or by the subject-matter and associations which called them into being—the extent of the historical and sentimental interest attaching to them on these counts? There are cynics who hold that without such extraneous support a work of art may be as fine as you like, yet cut no ice in a philistine world. Between this and the opposite dictum that in the long run nothing but artistic quality does count, there is little temptation to pass a judgment which is liable to be upset by the dry comment that again it all depends—on what you *mean* by 'the long run.' Windsor Castle is the principal seat of the most important surviving monarchy, and who shall limit the devotion that dynasty may inspire? yet it does not follow that 'no other building in the world has provided such a theme.' Intrinsically, the architecture may not have risen to the occasion. Similarly, while a large number of records of the place have clearly been done, they have not as a rule been done by artists of the first rank—or have been done on their off-days.

And, reflecting thus, as we turn the reproductions at the end of the volume, we come upon a lovely little colour-print, the last of them, by Müller, and quite unrecognizable as coming from his hand. Müller at his best (as in the large dredger picture in the National Gallery) can offer you a rattling sketch something between a Constable and an Edwin Ellis, if anyone (though by modern comparisons why not?) remembers that robust virtuoso of the palette-knife. (He used to exhibit powerfully lit pictures of cliffs or quarries a little under life size.) This picture is quite other. Restrained, *assagi*, it has something of the quality of a fine Ruysdael or of an old Crome, but with an added elegance in its feeling for silhouette. A group of deer characterized with great refinement and simplicity fit perfectly into a prepared panel opening through the trees to receive them, like statuary in a niche. The print is very small, but worth the price of the book if you think so.—A. U.

FRA ANGELICO

By Germain Bazin

(London, Paris and New York: William Heinemann Ltd., and The Hyperion Press, Paris. 36s.)

IT was a London art teacher many years back who in his innocence induced a group of students to work together on a job upon principles they were agreed upon and pooling their individual abilities. An outside critic of more realistic mentality was outraged at the programme. 'You can't,' he said, 'take her design and give it to these other men to work at; *you'll break her heart*.' And indeed, however excellent in theory, the scheme hardly worked out according to plan.

Yet it perhaps worked out as well as some of the enterprises on which M. Bazin exercises his critical powers. When he compares (pages 128–9) the group of holy women to the left of the S. Marco *Crucifixion* with the group of saints to the right there is no disguising the blatantly composite nature of the work. No *Quattrocento* hearts seem to have been broken, nor does the master, once he turns over his cartoon to his assistants, feel any onus upon him to try even remotely to co-ordinate them. If it were a modern instance, we should talk of the evils of mass production.

In his endeavour to disentangle the great artist from the great *entrepreneur*, M. Bazin admits that he inclines to be cautious in acceptance of completely authentic works. He shows an artist's judgment in fixing upon the Cortona *Annunciation* as a standard of comparison. Painters of all schools will bow before its amazing virtuosity (and it is the master's execution which is now under discussion, not his designs), which shows itself all through the volume. They will agree, also, with M. Bazin's verdict that, if the man who painted that wonderful wing and architecture and delicious garden had also days when he painted

THE LAST SUPPER (1576 81) : VENICE, THE SCUOLA DI SAN ROCCO : BY TINTORETTO : FROM *TINTORETTO*, BY HANS TIETZE : REDUCED FROM ONE OF THE PLATES : PHAIDON PRESS LTD.

the figure in similar fashion, then the *Transfiguration* (page 116) and the *Christ with St. Dominic* (page 108) (the Christ but not the saint) were done on one of those days and are by the master—and this even though they have to admit that the heads in the initially chosen test picture are quite dull, and blots upon a work which is otherwise a miracle of brilliance and delicacy. One is obliged to believe that Fra Angelico had his off-days as a figure-painter, as we can hardly suppose that in a painting otherwise his masterpiece he relegated what must be considered crucial passages to an assistant.

The immensely high standard of definition maintained through this *Annunciation* is a technical quality at least as applicable to colour printing as to painting (there are even between the covers of this book beautiful examples), and among modern artists the man most akin to Fra Angelico is McKnight Kauffer. Indeed, along with his charm perhaps there *was* something a little monkish about Kauffer, and in a competitive world and craft, his posters may have emerged only the more effectively for their look of having come from the cloister.—W. B.

MICHAEL ERNEST SADLER

A Memoir by his son, Michael Sadleir

(London: Constable. 20s.)

SIR MICHAEL SADLER'S career had many facets. From the point of view of this Review, interest centres round his activity as an art patron. The Sadlers as a family, we are told, were 'better spenders than savers,' and the successive bouts of buying into which Professor Sadler was drawn seem to have been embarrassing and sometimes alarming to his relatives. He was one of the most generous of a group of patrons to whom modern artists have owed much. Van Wisselingh and Clifton (A.B.C. of the Carfax) were the dealers who lured him into these slippery paths, but McColl and Rothenstein were as indefatigable as any dealer in pushing the interests of their special protégés. Indeed, the distinction between patron and dealer tended to get confused. 'Does she know anything about painting?' inquired a rather supercilious artist whom Robert Ross was sending to call on Lady Phillips. 'She has a *burglar's* feeling for art,' was the reply. 'She knows instinctively what is worth taking away.'

And although they were many of them singularly disinterested, they were rather like that, the little group here described. Ross and Rutherston, Marsh and Sadler, they were rather like a family party, egging one another on and reselling to one another at a small profit or loss. Lord Henry Bentinck and Lady Ottolene Morrell, Blanche Marchesi and her Baron, Sir William Eden and the meteoric Lady Cunard, all had the burglar's flair for ultimate price as one of the tests of quality. Where would artists have been without them?—T. S.

OUTLINE

An Autobiography by Paul Nash

(London: Faber & Faber Ltd. 30s.)

THOSE artists to whom Paul Nash showed his early drawings, and he was diligent in doing so, must have been rather embarrassed—bare trees against the sky just like so many specimens of flattened seaweed—difficult to select any one for approval and give reasons for your answer. And then, there was so little there that it seemed cruel to promise success to an artist who nevertheless believed in them so completely. Yet one should not be callous to modest merit, and the things had a, perhaps rather negative, refinement.

It must be with a certain humour that these his early critics have since realized how mistaken they were. For it is *they* who have been relatively the failures, while his reputation has grown in a manner which can only be called phenomenal. The basis of his talent broadened no doubt, but not immensely. That so soon after his death the Arts Council of Great Britain should have toured an exhibition of his work all over the country indicates, first, that in the intervening period to be naïve has been an asset, and then that, more than ever, we are judging of the importance of a work of art according as the personality of its author does or does not excite interest so as to induce us to talk or write about him.

By now it would be a very innocent artist indeed who was unaware of the importance commercially of this literary support. If an artist can write at all, it might seem that as a good family man he *ought* himself to contribute to it, and Paul Nash wrote rather well—with no undue reticence, perhaps, but then, is one entitled to demand that of *simplicissimas*? His book opens with an engaging description of the tremors with which he first took out his collection of pressed seaweed—and let no one doubt that it called for considerable pluck. But it was a pluck which provoked sympathy, and his literary friends rushed to his rescue. We still see him, on so narrow a support, picking his dangerous path, but with a tissue of words spread beneath of increasing extent and toughness. It seems impossible that he does not know it is there, we can hardly from below see him through its mesh.

The book is interrupted before we are shown how this astonishing career was engineered. There is a mere synopsis of later chapters, indicating with how many of the most influential people of his time he made contacts. This is tantalizing. He was not without a sense of humour, and to some extent it is from the standpoint of maturity that he recounts his early terrors as an innocent. As frank a description of a balance between the ingenuous artist and the shrewd careerist would have been psychologically interesting. - L. T. A.

GAUGUIN

By John Rewald

London, Paris and New York: William Heinemann Ltd., and The Hyperion Press, Paris. 30s.)

WHEN Mr. Fry launched upon London his first Post-Impressionist Exhibition, artists promptly recognized Gauguin as a fine decorative painter. Thus healthily rooted, his reputation swelled with tropical luxuriance, but for quite other reasons. It is ironic that the man who so stoutly declared that, 'under no circumstances do painters need the support of men of letters,' was, in the interim, 'written up' as was no artist except perhaps Van Gogh.

This volume which, but for a rather common-looking dust-cover, gives a handsome and fair idea of Gauguin's work, is heralded by a monograph giving as fair an idea of the reasons for his meteoric rise in popularity. That is to say that perhaps twenty per cent. of its space deals with painting and the other eighty with the hardships, the snubs, the endless penury incidental to the life of an unsuccessful artist. Gauguin had more than his share of these, and they are not skimped in the telling. Odd that a public, not sadistic, indeed rather sentimental, should have a permanent appetite for this kind of history. Why, as a matter of fact, *do* they so lap it up?

During the Victorian period there used to be an old gentleman, cadging for drinks in bars frequented by 'the profession,' who would boast that he had written a five-act tragedy that *was* a tragedy. 'In the first four acts, I kill off every one of my characters.' When you asked, 'How about the fifth?' he drew himself up impressively—'Carried on *entirely* by the executors,' he whispered.

Doubtless it is the consciousness of such a fifth act in reserve—the knowledge that Gauguin's work is now worth a *lot of money*, that turns these dismal pages into a relishable success-story. So we recall a collector, who had just parted with a batch of etchings at a record price, declaring, as he gazed upon the cheque through a mist of tears, that it was 'not the money' he cared for, but that he was 'glad to have lived to see poor Méryon come into his own.'

Gauguin by acclamation is the typical Fauve, but of course there were many candidates, for, even during the shamefully sheltered security of the Victorian age, there were those who, though 'born in the gardens,' felt an urge to escape from a stuffy environment and see life more in the raw. Borrow and Loti, Cunningham-Graham, Stevenson, Conrad, Maugham, all felt and nurtured in others this nostalgia for the wild, which doubtless was a little like a taste for playing at Indians. For painters, with their restricted means, South Brittany was the most authentic reservation readily available, and they flocked to South Brittany. Nor can it be said that Gauguin's work at Pont Aven or Pouldu was outstandingly expressive of a country so hard-bitten and yet so soft. Henry Lamb's picture of a dead peasant in her grave-clothes gave it with greater intensity a number of years later.

When he moved to the South Seas, Gauguin's talent had ripened. In particular the fretful handling of paint he had imbibed from Pissarro gave place to a feeling for large and tranquil silhouette (legacy of some early fresco-painter). He quickly realized how this technique could be put to Pacific purpose. Just enough harshness remained to prevent his work from being shamefully saccharine, so that it was with an insidious charm that he lured several generations of terribly untidy near-nudists into a coma of hibiscous beatitude. The litter of every lido is packed with his picture postcards.—W. B.

THE TECHNIQUE OF THE GREAT PAINTERS

By A. P. Laurie, M.A. (Cantab.), D.Sc., LL.D. (Edin.)

(Carroll & Nicholson. 42s. net)

A PROMINENT painter of the modern school informed us some months ago that we are suffering from the 'worst art in history.' We hardly needed his confirmation of an opinion that has been consistently expressed in these columns. Meanwhile, prominent critics assure us that the masters of revolutionary art are as great as, if not greater than, those of the Renaissance. The conflict of opinion continues, but one has merely to use one's eyes to know that more rubbish masquerades to-day as fine art than at any other period. The reason is obvious. Whereas bad painting in the past could at least claim some knowledge of craftsmanship, even the best craftsmanship to-day is not acceptable to the precious pundits of the *École de Paris*. Indeed, an artist is far more likely to be taken seriously by certain writers if his drawing is maladroit, his painting crude and his subject inexplicable.

Since standards of value have been thrown overboard, anybody, by purchasing canvases, brushes and paints, and making a daub, can offer 'pictures' for exhibition; and one has only to act on a selecting committee to be appalled by the monstrosities offered for public delectation.

Not until artists and students attempt again to learn thoroughly the principles of their craft will a finer quality of artistic expression result.

Professor Laurie has devoted many years to the elucidation of the craftsmanship of the old masters. He has studied thousands of pictures, made colour experiments of his own, and done more than anybody else to increase our knowledge of the technique of painting. His latest book is timely at a moment of chaos in the arts, and I should like to see it made a compulsory part of every student's training. Let me respectfully add that this book is no dull treatise on the chemistry of paint, but a concise history of pigments, and how they were used in ancient Egypt, Greece and Rome, in mediaeval times and during the Renaissance. We thus gain a panorama of one of the most fascinating of human activities.

Professor Laurie traces the tradition of painting which, thanks to monastic orders, was handed on from generation to generation. Whatever conflict or confusion existed in the world outside the holy foundations, the monks continued their work 'to the glory of God.' 'Dedicated to a life of poverty, possessing no individual property, and looking to a future life for their reward, they devoted every thought and faculty to the one pious purpose, and out of this grew the exquisite art of illumination, the perfection of Gothic architecture, the craft of painting on panel and on wall, and the glories of stained glass.' However the trend of art, generally, developed after the Sixteenth Century, it was this initial religious idealism which created the masterpiece. The tradition was, in a sense, sanctified by the faith of both artist and public. The scepticism of the Nineteenth and Twentieth Centuries has broken this tradition with lamentable if inevitable results.

Professor Laurie has gathered together the early authorities on the art of painting—Pliny, the monk, Theophilus, Vasari, and, best of all, Cennino Cennini; and it was a happy thought to reprint the Dedication to Cennini's *The Book of Art*. Herein is the secret of much of the finest of Italian and Flemish painting.

The quotations from Cennini's book (in Lady Herringham's translation) on the art of fresco painting are a delight to read. So simply and so devoutly expressed are they that they can be understood by everybody whether trained in art or not.

Coming to the Chapter VII, 'Painting in Drying Oil,' Professor Laurie makes it clear once and for all that Van Eyck was not, as had long been thought, the inventor of the oil medium. Vasari, of course, was responsible for this opinion, though it should have been obvious to any artist that Van Eyck's accomplished and highly finished style was the culmination of a method that had long been in practice. Linseed-oil and walnut-oil are mentioned as early as the Fifth Century; and oil varnishes are recorded in the eighth-century Lucca Manuscript. It is now known that oil was used in the Thirteenth and Fourteenth Centuries for decorations at Westminster and at Ely Cathedral. Is it possible that Van Eyck, whose life up till middle age is completely obscure, worked in England at a time when Flemish painters were employed on decorative work? Professor Laurie poses an exciting question which, linked up with the story of oil-painting immediately before the High Renaissance, might well engage the enthusiastic scholar.

The Technique of the Great Painters is copiously illustrated with reproductions of famous pictures, including certain enlarged details which aid the student in identifying stylistic brushwork; but it is the expert knowledge of pigments, and their interesting and poetic

SUMMER : NICOLAS POUSSIN : FROM *LANDSCAPE INTO ART*, BY KENNETH CLARK : JOHN MURRAY (*Reduced*)

names, the love with which the craftsmen regarded their means of expression, which make this book so charming and so instructive to read. I do not doubt that if it could become the common knowledge of art masters and students throughout the country we should see a change for the better as regards the craft of painting.—A. B.

LANDSCAPE INTO ART

By Kenneth Clark

(London: John Murray. 25s. net)

LANDSCAPE painting must surely be the most enjoyable occupation in the world. It is a liberation from the toils and endurances that are the common lot of mankind. And the landscape painter is face to face with creation in its manifold and ever-changing beauty. If you do not paint, the next best thing is to form a collection of landscapes, and almost equally delectable it is to read about them. To possess Sir Kenneth Clark's book *Landscape into Art* is to have the key to this delight. So sensitively is it written and so abundant in information that it is as much an epic of the subject as Ruskin's immense analysis of the landscape art in *Modern Painters*. It has, moreover, the advantage of carrying on the tale where Ruskin left off.

Sir Kenneth's book is a recast of the first course of lectures he gave during his Slade Professorship at Oxford. The subject-matter ranges from the first use of symbols to suggest a landscape environment down to the latest modern movements as represented in Cézanne, Van Gogh, Gauguin, Seurat, and the new symbolists, e.g. Braque and Mondrian, who have reduced landscape to mere 'abstractions.' These latest, however, we think the genuine landscape lover will ignore.

The conscientious teacher who would instruct in matters concerning art has a task of extraordinary difficulty. The more he knows, the more he is embarrassed. In spite of himself and however fair he tries to be, his predilections become apparent. His judgments must necessarily conform to his tastes, and taste is a thing we cannot reason away. Sir Kenneth has a well-known predilection for Cézanne, and indeed the amount of literature on this painter has reached such staggering proportions that the public has come to believe that Cézanne could do nothing wrong. But compared with Turner he is a one-horse van competing with an aeroplane. With the protean Turner we find ourselves absorbed in a thousand interests and a mind apparently limitless. His variety is infinite, whereas with Cézanne the dogged pursuit of a single idea, which on his own admission he never brought to fruition, is the cause of the deadly monotony of so many of his canvases. To disunite the elements of a landscape by *over*-emphasizing its solids, sharply faceted, as Cézanne has done, involves a corresponding loss of atmosphere and sense of gradation. Why this is upheld as a virtue baffles us. And what effect has he had on his followers, who have not advanced his directive a step further, but merely imitate his manner? Judging by the efforts of their disciples, we are impelled to wonder if such interesting theorists and experimentalists, Seurat among them, really are pioneers blazing new trails or if they have led us up the wrong street. There is certainly something oddly confused and conflicting in the art production of the world to-day. Art criticism has been reduced to absurdity. It is no longer valid and hardly exists. A writer in the *Times Literary Supplement* speaks of 'that fatal eclecticism which is forced upon the contemporary critic.' This is a damning enough admission of its futility as practised nowadays.

If a man loves the appearances of nature and its changing phenomena, he is something of an artist already, and has no desire to abuse it. It has taken ages to acquire that genuine understanding and appreciation of natural beauty which found its most complete flowering in the Nineteenth Century, and now it is despised and rejected as a shameful thing. There is a craven fear to-day among certain painters, fostered by the sophistries of art critics, of anything we used to call beautiful, and everything is done to disparage it. Chirico, whom they formerly praised immoderately, has devastatingly exposed the follies of these would-be Daniels and brought their own judgments crashing upon their heads. Tradition is the only safe and rational guide. Hence the bewildered condition of those who have lost sight of it and their pitiful muddle and confusion of mind.

No student of the landscape art can read Sir Kenneth's infinitely suggestive book without profit. There are arguable views at times, but far more to ponder over with gratitude. The pictures are well chosen to the purpose, but badly displayed. There is something to be said for placing all the illustrations together at the end of the book, a procedure much in fashion, but whether it is an improvement on the old method of interpolating them in the text is open to question. To be seen separately is to be seen distinctly, a decided advantage. In this book the plates are jammed so closely together that in some cases they almost overlap, and in one or two instances opposite pages appear to be parts of the same pictures, and the captions are completely hidden.

The student should keep this book on his shelves near Virgil's *Georgics* and Thomson's *Seasons*. How many landscapists have been inspired by these two pastoral poets to a mood which Sir Kenneth says has been 'bundled away and can never be revived'? Who shall say that through encouraging a friendly intercourse with these books and going back to nature it shall not be revived?—H. G. F.

DEGAS: THE DRAUGHTSMAN

By Randolphe Schwabe

(The Art Trade Press Ltd. 1948. 21s. net)

THIS, the first of a projected 'Pupil and Master' series of monographs, is a book of quite well-reproduced half-tones after the drawings of that strangely uneven artist Edgar Degas, to which the late Professor Schwabe has contributed a short introduction and a comment upon each of the illustrations.

Professor Schwabe makes a point, in his very brief survey of the artist's life, of Degas' veneration for Ingres; and the selection of pictures includes three of Ingres' drawings, which truth to tell make the work of the other artist appear slovenly and coarse by comparison.

With few exceptions we could dispense with most of these so-often-reproduced studies of ballet dancers, fleshly female bathers and the like. We feel that, whatever may be the master's opinion, the pupil would do well to go to the severer, but very much more brilliant, drawings of Ingres, if he wishes to learn what 'line' and 'form' can mean in the terms of pen and pencil work.

Professor Schwabe has done his best, perhaps, to squeeze some educative thought from each subject in his short appreciations. But, knowing how marvellously well he himself could draw, we feel his task must have been a hard one, for Degas, even at his best, never was a draughtsman upon whom any pupil could model himself with profit.—K. N.

AMERICAN FURNITURE, 1650–1850

By Charles Nagel

(London: Max Parrish & Co. Illustrated. 15s. net)

SELDOM has a small book on furniture been as attractively mounted as this. Whatever some of us may feel about the present state of colour photography, the colour-plates here are convincing, those in monochrome adequate, and the general mounting pleasant to the eye. As Director of the Brooklyn Museum, Mr. Nagel has manifold opportunities for a close study of American furniture, and it is difficult to see how he could have said more than he has done in the space at his command. Admitting (as one must) that 'it is not easy for us to-day to comprehend the primitive and difficult life of the American colonists of the first half of the Seventeenth Century,' it will be readily conceded that the array of furniture from *circa* 1650 onwards in this book should finally dispel any lingering notion of old Colonial life as solely that of a race of backwoodsmen. That some part of this effect is due to careful selection is probable, but that America was capable of sustaining a high level of culture in furniture is obvious. It is mainly (not entirely) the English-derived culture with which Mr. Nagel has chosen to deal, and British, as well as American, students will do well to place his book on their shelves for comparative reference.

It might have been wiser to have described a subsidiary item in Plate 3*b* as, to use an old term, a 'desk-box,' rather than as a 'Bible box'; and I suggest that there is no particular reason to have identified a 'chair of wicker' in Captain Adam Thoroughgood's will (1641) as 'probably a chair with a rush seat for a child.' Could it not have been one of those hooded chairs of basketwork, such as is shown in Jordaen's *Concert en famille* at Antwerp? The disappearance of so much seventeenth-century and later wickerwork furniture must not blind us to its erstwhile existence.—F. G. R.

COME SKETCHING

Compiled by Percy V. Bradshaw

(London and New York: The Studio Publications Ltd. 1949. 15s. net)

IT is difficult to decide whether this intimate little volume should be recommended as a holiday book, a 'book for a rainy day' or a book to be prized for the numerous delightful sketches by great draughtsmen which it so admirably reproduces.

To read it acts as a direct incentive to the immediate purchase of a drawing-pencil and scribbling-block and to start sketching right away. Its purpose, in fact, is to create just that feeling and to encourage the merest tyro to record his impressions of things seen as a natural means of expression and an aid to seeing life with new eyes.

The author acts as a link connecting us with eight famous artists—Sir Frank Brangwyn, Sir William Russell Flint, Sydney R. Jones, Francis Marshall, Bertram Nicholls, Fred Taylor, C. F. Tunnicliffe and Norman Wilkinson—who have provided invaluable hints and examples of their sketches.

It is not merely a book of instruction, it is a stimulation to effort, in the belief that whether the results are good or less good they cannot but result in lasting benefit from the enjoyment and education which must accrue.—Y. Z.

A HISTORY OF CAPE SILVER, 1700–1870

By David Heller

(Published by David Heller (Pty.), Ltd., P.O. Box 1325, Cape Town. £5 5s.)

IN this most interesting work, Mr. Heller has traced the history of the silversmiths of the Cape from their first arrival there down to comparatively recent times, and he has produced a book which must advance the knowledge of Cape silver in the same way, though on a much-reduced scale, that the late Sir Charles Jackson furthered the knowledge of English silver.

The first records of silversmiths in the Cape go back to the earliest days of the Settlement, when the silversmiths were used in connexion with the search for precious metals, and Mr. Heller traces the various phases of entry of makers of different nationalities into the Cape and their influence on design at different periods.

Although early in the Eighteenth Century the total European population of the Cape was less than two thousand, and although it was far from being a rich community and had few silversmiths and jewellers, in 1715 Governor Chavonnes issued an Ordinance instituting strict controls over the goldsmiths and jewellers, this being the outcome of representations made by the burghers, who accused the craftsmen of dishonest practices.

Whilst one fully appreciates Mr. Heller's desire to 'frame a book on a narrative and, more or less, biographical basis so as to capture and maintain interest in this intriguing subject,' it is a great pity that he did not quote the Chavonnes Ordinance in full, as it is of an interest comparable with the early Statutes of the English Goldsmiths' Company; Mr. Heller does not even specify the two standards for silver laid down in the Ordinance, or the mark used to represent Cape Town, so that it is not clear whether the 'Hope' mark was to serve both as a standard mark and a town mark, or whether a different mark was used for the latter purpose.

The Chavonnes Ordinance soon fell into disuse, and thereafter there was no control exercised over the trade, though it is now proposed in the near future to establish an assay department under the South African Mint.

The early Cape silver appears to be of a high standard of craftsmanship, but unfortunately Mr. Heller gives neither dimensions nor weights in the captions to the plates, so that it is very difficult to judge the quality of the pieces shown, and many of the photographs are so poor that it is very hard to distinguish decoration and detect any motif peculiar to South Africa and lacking in England. As Mr. Heller so rightly says, there is a distinct falling-off in the standard of craftsmanship of the Cape silversmiths after the beginning of the Nineteenth Century, and the table silver is positively poor.

It is a great pity that Mr. Heller does not give more references throughout the text; the seemingly endless genealogies of late makers are of little or no interest to the reader in this country, who is quite prepared to accept Mr. Heller's pronouncements without references until the section 'Silverware Produced at the Cape' is reached, and there one finds, amongst others, the following remarkable statements:

> 'Soup- and Sauce-Ladles—First were made in England in Queen Anne's reign.
>
> 'Tea-pots—Made in England previous to Queen Anne's reign are rarely seen, the earliest known example dating back to Charles I's reign (1625–1648).
>
> 'Cream-Jugs—. . . were first used in England during Queen Anne's reign, and were then of squat form. In the following reign (1714–1727) they developed a round base and stood on three claw and ball or other style of feet.
>
> 'Sugar, Salt and Pepper Castors—in England these utensils originated in the reign of Elizabeth, but they differed from the types made at a later date.
>
> 'Cups and Mugs—. . . Double or barrel cups originated in Germany, and were made in no other European country.'

Now the statements quoted above are merely examples of many, all of which are either entirely wrong or so inaccurate as to be most misleading, and it is obvious that English silver is not Mr. Heller's subject, but if only he had given his references for these apparently

THE ORMSIDE BOWL : ABOUT A.D. 750 : YORK MUSEUM : FROM *AN INTRODUCTION TO ENGLISH SILVER*, BY PETER WILDING : ART & TECHNICS LTD.

authoritative statements one would not have been left wondering whether some of his other remarks may not be equally inaccurate; as it is, one can only hope that his pronouncements on his own subject, 'Cape Silver,' are as sound and accurate as those on English silver are faulty.

Mr. Heller has produced a remarkable piece of research work and it is only to be regretted that he did not illustrate the Cape marks photographically; but, as he himself says, the marks on Cape silver are so haphazard that they can be used only as a guide to period, which can be determined only by a careful study of the evolution of Cape silver, its design and history, and in this book the student will find as much evidence as is at present available to enable him to arrive at a real knowledge of the subject. It is to be hoped that Mr. Heller's work will bring to light much more of the Cape silver which must exist in this country and elsewhere, but is to-day overlooked because of insufficient knowledge of the subject.—J. P. H.

TREEN OR SMALL WOODWARE THROUGHOUT THE AGES

By Edward H. Pinto

Pages viii + 120

137 half-tone illustrations on unnumbered plates

(London and New York: B. T. Batsford Ltd. 1949. 25s.)

'TREEN' was the adjective of tree. It cannot be deemed to imply 'small' woodware, nor is the subject presented in this book 'throughout the ages.' No account is given even of woods and turnery as described by Theophrastus, Vergil, Pliny the Elder, and others. Mediaeval and later woodwork in Italy and France is barely represented. Wood and its uses are European, and they must be considered in the light of Latinity and Teutonism, the two main streams of European history. The expression 'treen' nevertheless has crept into collectors' currency, as a substantive, whatever the trades or techniques by or for which it was made. Scandinavia comes in, but Scandinavian is so often a synonym for 'folk,' and 'folk' for the inferior.

Mr. Pinto's book will nevertheless be valuable to collectors. It comes from a notable authority on wood and it is illustrated in great part from his ample and admirable collection of wood articles. 'Turned vessels of Wood,' as Ray called them (1691), have not attracted the erudition which gave to pottery and glass and silver their great, mistaken, Victorian source-books. Mr. Pinto's work suffers by the lack, but hardly attempts to make it good. It is nevertheless a very marked advance on the slipshod album (1932) of Owen Evan Thomas, its only predecessor. Its strength is the range of uses described, in fifteen parts, the many articles considered and illustrated (often too small), and the useful 'collector's notes.' These name many institutions and collections which possess particular sorts of utensils of wood. They are the backbone of the book. The book-production is equal to Messrs. Batsford's reputation.—W. A. T.

AN INTRODUCTION TO ENGLISH SILVER

By Peter Wilding

70 Illustrations

(London: Art & Technics Ltd. 10s. 6d. net)

AS a beginning to the study of English silver, this well-presented book can be thoroughly recommended. In a short essay of about fifty pages, supplemented by a useful glossary of terms and a selected bibliography, as much information is packed as in many a more pretentious work. The illustrations, seventy in number, and all full-page ones, excellently produced, are from well-known examples. Mr. Wilding tells us that the most important representation of English silver is at Moscow in the Kremlin. True, these are the most sumptuous historical specimens, but luckily he also directs us to collections far more accessible. These are the Victoria and Albert Museum, where, in addition to its own possessions, the Regency and late Georgian collections from Apsley House are at present lodged; the British Museum; the Colleges of Oxford and Cambridge for Gothic silver; Knole Park and Windsor Castle for Restoration art, and Hampton Court for examples of William and Mary. Then there are the resources of the City Companies. The book is written with knowledge and enthusiasm, and therefore is eminently readable and instructive.—E. C.

WILLIAM JAMES MULLER

By Cyril G. E. Bunt

(Leigh-on Sea: F. Lewis Publishers Ltd. £5 5s. net)

THIS book on Müller is designed to replace and supplement a life by N. Neal Solly which is out of print—also to draw attention to the work of an artist, in the author's view neglected, yet surely not *so* ill appreciated if we may judge by the appended long list of works in various public galleries all over the country. Complaint is made that little has been *written* about him, surely a minor matter. He died very young, but all his life had abundant patronage, at moderate prices it is true, but money went further then. Clearly in life he was fortunate compared with most artists to-day.

As to his posthumous reputation it seems adequate. He was a deft and vivid *sketcher* in the full sense of that word, his work being best when he refrained from elaborating it (the colour reproductions, except for Plate 6 and in less degree Plate 5, are in this respect not quite fortunately chosen). And, while we agree that sketching has its special charm of agreeable spontaneity, not even in this limited domain does the man who does sketches and has never done anything else attain quite the suggestiveness of the inspired fragments left by masters whose powers have been tempered by being put to a greater strain. The best of the black-and-white illustrations here are as good as the best of Prout, perhaps of Callow, *nearly* as good as Decamps, or Bonington or Cotman. But if we think of the sketches perhaps *more* slight than Müller's left by Turner or Millet or Rembrandt, there is a difference.

When Mr. Bunt then claims that Müller is a painter's painter, he claims just a little too much. He must have been the idol of the amateur water-colour painters of his period, and they were not unintelligent. In our own day this speciality of topographical drawing is the one department of art of which the devotees are legion, so, inevitably, he must share this admiration; because the best of our

contemporaries in this genre are naturally capable, just about as capable, indeed, as was Müller.

So that his superiority, if any, is a little accidental. The early exponents had some advantage in subject-matter, and we are talking on a level at which this has its importance. The loveliness of sail has been replaced by steam. Windmills rarely survive. On the other hand, our moderns have inadequately exploited the fact that, in certain groupings and certain effects of lighting, motor-cars are at least as beautiful as gondolas.—A. U.

ART AND LIFE IN ANCIENT MEXICO

By C. A. Burland, F.R.A.I.

(Cassier (Oxford). Distributed by Faber & Faber Ltd. (London). 16s. net)

IT is rare indeed to find an authority on such an erudite subject as that of which this book treats who has the gift of imparting his knowledge in a manner to fire the imagination of the unlearned. But Mr. Burland certainly has that gift and, in consequence, has produced a remarkably informative and concise picture of ancient Mexican art and life.

It would be quite easy to imagine that the present work was of that popular type designed to give a more or less sensational account of a half-mythical land and people. But nothing would be further from the truth, for behind this clear, matter-of-fact account of strangely named races, with their even more strangely named gods, their barbarous customs and wonderful arts, there is the deep knowledge of the specialist thoroughly *au fait* with the very latest discoveries in his own field. Remembering the erudition behind his story, one feels that here is a new and very effective way of imparting knowledge. Speaking of the Huaxtecs, for example, he tells us: 'The conquistadores found these people growing fine pineapples and still free from the Aztec Empire. The highland tribes had no use for them; they were not good enough to be made victims of human sacrifice, which was of little worry to the Huaxtecs.'—C. G. E. B.

JOHN CONSTABLE, R.A.

By the Hon. Andrew Shirley

(London: The Medici Society Ltd. 18s. net)

THIS admirable essay on Constable, when first issued in the war years, was limited to a mere thousand copies. Therefore many would-be purchasers were denied the pleasure of its possession and the Press had small opportunity of reviewing it.

This new impression will consequently be welcomed, for not only does the author ably summarize the life of the great painter, but we are provided with an admirable selection of reproductions, twelve of which are in colour, reminding us of his wide range and infinite variety of mood. We are particularly pleased to see (among the colour-plates) the simple study of Poppies (Victoria and Albert Museum) and, among the half-tones, such admirable drawings as the tree studies for the *Valley Farm*, the sketches for the *Opening of Waterloo Bridge*, the *Windmill and Sheep*—and many another gem in our priceless national collection.—K. N.

LES AUTOMATES

WE have received a copy of a remarkable work by Alfred Chapuis, written in collaboration with Edmond Droz, *Les Automates. Figures Artificielles d'Hommes et d'Animaux. Histoire et Technique*, dealing comprehensively with a subject which has fascinated men's minds through the ages, from Egyptian jointed figures to the latest ingenuities of modern craftsmanship. It contains 430 pages and 470 illustrations, including 18 full-page colour-plates, the captions of which are given in English as well as French. This book, which will be reviewed in our next issue, is published by the Editions de Griffon, Neuchâtel, at the price in paper covers of £8 8s., and in cloth £10 10s. The distributor for Britain is Mr. Felix Rose, 54 Blenheim Terrace, London, N.W.8.—E. C.

RENAISSANCE JEWELLERY

(*Continued from page 81*)

workmanship of the highest quality and are of sixteenth-century date. The more important, perhaps, of the two is embossed in very high relief with the figure of a huntsman slaying a stag attacked by a hound (No. xx). The relief is affixed to a circular medallion enamelled in translucent green and bordered with red-and-white enamel. It has four loops on the edge for attachment to the cap or hat. The second badge shows Adam and Eve seated under the Tree of Knowledge (No. xxi). Its background is likewise of translucent green enamel, the medallion being bordered with scrollwork and clusters of fruit in coloured enamel. A similar sixteenth-century cap-brooch of about 1530 depicting the Adoration of the Magi is in the Cleveland Museum, U.S.A. It may possibly be of English workmanship; but the Wallace Collection possesses one representing Judith with the head of Holofernes which is almost certainly English work.

One other group of jewels in this important collection claims attention—five *appliqués*, or jewelled and enamelled ornaments, of German workmanship of about 1600, for sewing on to the dress. Each is in openwork and decorated with scrolls, leaves, and fruit and flowers in white enamel. Two have in the centre a ruby or table diamond in a pyramidal setting; two have a baroque pearl on a scrollwork background, and one a small diamond upon a background of black-enamelled bows. These rare decorative pieces are shown in No. xxii, one of them being enlarged to display the fineness of the detail.

Finally, mention must be made of the collection of finger-rings. The Italian, German and other rings of decorative character of the Sixteenth Century, enriched with coloured enamels and set with precious stones, form an important series. There are several splendid massive gold English signet and *memento mori* rings of the Sixteenth and early Seventeenth Centuries, and some good memorial rings of the late Seventeenth Century. Early specimens include an eighth-century Byzantine ring, a French posy ring of the Fourteenth Century, four English rings of the Fifteenth and early Sixteenth Centuries, and two niello-work silver fifteenth-century Italian rings. There is also one ancient Greek ring of the First Century B.C.

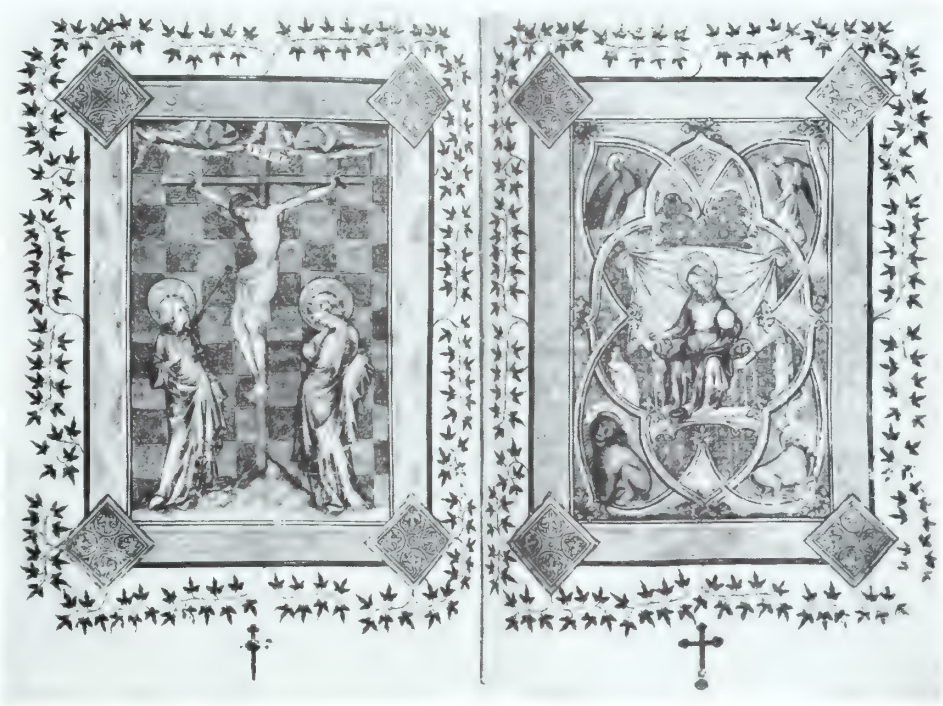
The Renaissance jewellery, engraved gems and early finger-rings I have described form only a small, though valuable, section of the Wernher Collection, which comprises a number of paintings of the English, Dutch, Spanish, Italian, French, Russian and Flemish schools; many bronzes, chiefly Italian, of the Fifteenth and Sixteenth Centuries; a collection of ivories covering a period from the Tenth to the Seventeenth Centuries; numerous Limoges enamels; English and Continental furniture and clocks; tapestries of Flemish, French and English origin; specimens of majolica from the famous Italian factories; and much valuable English and foreign gold- and silversmiths' work. The very extensive collection of Bow, Chelsea, Worcester, Crown Derby and Bristol porcelain and Staffordshire pottery, formed by the late Lady Ludlow, occupies no less than three galleries at Luton Hoo. The collections also include a number of examples of the work of Peter Carl Fabergé, the famous goldsmith and jeweller to the Russian Imperial Court, in gold, enamel and precious stones, brought together by Lady Zia Wernher.

IN THE AUCTION ROOMS

By T. P. GREIG

PICTURES, DRAWINGS & PRINTS

A LARGE company gathered at Christie's, on February 17th, for the sale of pictures by old masters from various sources, which included sixty-six small works, mainly of the Dutch School, sent by the trustees of the late Colonel H. A. Clowes, of Norbury, near Ashbourne in Derbyshire. These contributed £32,447 towards the day's total of £41,181. Most of the pictures were collected in the early Nineteenth Century by the Rev. James Clowes, of Manchester; and Major H. N. Clowes, a son of the late Colonel Clowes, who was present at the sale, bought back, against stiff opposition from the dealers, a third of those sold for a total of £17,535. His purchases included two paintings by Jacob van Ruisdael, *The Coast near Scheveningen: a stormy day with sun breaking through the Clouds* (24 in. × 33½ in.), which, after an opening bid of £525, fetched £6,195; and *A Woodland Stream*, with wild ducks and two men angling (18 in. × 21 in.), which brought £3,360. He also paid £2,100 for *A Village Fête* (23½ in. × 33½ in.), by David Teniers; £1,575 for *The Thirsty Horsemen* (22½ in. × 32½ in.), by Aelbert Cuyp; £745 10s. for two Jan van Goyen circular panels (10 in. diam.), *A Sandhill* and *A Footbridge*, signed and dated 1628; and £409 10s. for a landscape, with hills and tall trees, and a peasant minding goats in the foreground. Among the Clowes pictures bought by other buyers was a Gabriel Metsu panel (10¼ in. × 8½ in.), *A Girl at Her Toilet*, which sold for £4,200; and a slightly larger panel of an old woman seated at a table making lace, by Nicolaus Maes, which fetched £2,992 10s., against the 66 guineas given for it in 1836. Another small panel of fishing-boats off the coast, by Jan van de Cappelle, changed hands at £1,344; one of a horse tethered outside an inn, with ruins on a hill in the background, by Aelbert Cuyp, £1,312 10s.—this was illustrated in the March issue of THE CONNOISSEUR (page 68); a Samuel van Hoogstraten painting of a young woman seated at a table, with a baby in a cot by her side, £1,260; a Paulus Potter panel of a sporting party halting outside an inn, signed and dated 1645, £1,134—this cost 150 guineas in 1846; *The Lovesick Lady*, by Jan Steen, £714; a Ph. Wouwerman panel of two sportsmen buying fish on the beach at low tide, £630; one, by Adriaen van Ostade, of a rustic interior with a woman spinning, £462; and a Jan Wynants panel of a landscape with sandhills, with figures by J. Lingelbach, £346 10s. From other sources came a Jan van Goyen panel of a river scene with fishing-boats, signed and dated 1641, which sold for £1,995; a portrait of a young girl, in white dress with pink sash, holding a basket of flowers, by the Rev. M. W. Peters, £420; a small composition, by Claude, of a peasant tending a cow and goats by a waterfall, £262 10s.; *Waiting for the Ferry*, by F. R. Lee, 1838, £231; and a small panel portrait of a lady, as the *Magdalen*, holding a book and the cover of a chalice, attributed to Prevost, £357. The first of the year's sales at Christie's, January 27th, included *Homewards*, painted by Sir A. J. Munnings in 1913, which fetched £199 10s.; and a small picture of ladies and gentlemen with children in a woody garden scene, ascribed to Nicolas Lancret, realized £2,415—in the Thomas Wright sale, 1845, it fetched only 30½ guineas. On February 3rd, a Pieter Claesz composition of a ham on a dish, wineglasses and other objects of still-life resting on a table, brought £420; a Gerard Dou tiny panel of a philosopher studying at his desk, £231; and a portrait of *Frances, Countess of Thanet, daughter of the Earl of Exeter*, by D. Mytens, £210. Seven days later, two water-colour drawings, by Thomas Rowlandson, *A Market Square in a Town*, and *The Nobleman improving his Estate*, made £141 15s. and £105 respectively; while £131 5s. was paid for *A Canal Scene, Amsterdam*, by P. Dommersen. On March 3rd, a portrait of a gentleman, in blue coat with red collar (in pastel), by J. E. Liotard, signed and dated 1774, fetched £336; and £157 10s. was given for *The Young Cowherd*, by A. Braith; while, on March 10th, a water-colour drawing, by Sir W. Russell Flint, *Sun, Sand and Gossip*, made £136 10s.; and, on March 17th, a large painting, *Roman Charity*, attributed to Rubens, realized £546.



FULL-PAGE MINIATURES FROM THE FINE 14TH-CENTURY PARISIAN MANUSCRIPT MISSAL FROM THE EARL OF DENBIGH'S COLLECTION SOLD AT MESSRS. SOTHEBY'S ON APRIL 3RD, FOR £5,000

Sotheby's first picture sale of the year, held on February 1st, brought a total of £13,148. Of this sum, £3,700 was paid for a set of twelve paintings, each measuring 29¼ in. × 24¼ in., by the Antwerp-born artist Pieter Casteels, representing the flowers of the months of the year. The flowers (over thirty in each picture) are arranged as bouquets in vases resting on stone slabs. These paintings are well known from the engravings (in reverse) used as illustrations for *Twelve Months of Flowers*, by Robert Furber, a Kensington nurseryman, published in 1730. The set belonged to Lady Oppenheimer, and was formerly in the collection of the late Lord Methuen at Corsham Court, Wiltshire. A few pictures sent by Lieut.-Col. R. W. Barclay, of Bury Hill House, Dorking, included a small panel representing the *Virgin*, in red dress and blue-and-yellow mantle, supporting the standing *Infant Christ* on her knee, by Domenico di Michelino, a pupil of Fra Angelico. This sold for £1,300. From the collection of the late Sir Foster Cunliffe came a pair of portraits, by Francis Cotes, one of *Sir Robert Cunliffe, the second Baronet*, in plum-coloured coat and

THE COAST NEAR SCHEVENINGEN : BY J. VAN RUISDAEL : FROM THE COLONEL H. A. CLOWES COLLECTION : SOLD AT MESSRS. CHRISTIE'S LAST FEBRUARY FOR £6,195

breeches, standing in a landscape, the other of his wife (*née Mary Wright*), in shot grey-green silk dress, seated at a garden table. This pair fetched £1,320; while £360 was paid for Hoppner's portrait of the third Baronet, *Sir Foster Cunliffe*, the picture collector, who revived the sport of archery in Cheshire, wearing an archer's costume; and £420 for a Hobbema small panel, *The Cottage in the Dunes*. Other properties included a Peter Monamy picture of *King George II landing in England* from H.M.S. *Peregrine*, on his accession to the throne, signed and dated 1727, which brought £360; a portrait of *Colonel Charles W. Brooke, of Sarawak*, as a boy, in yellow pantaloons and blue sash, playing with the young *Nawab of Murchdabad*, in a white satin dress, by John Zoffany, £320; and a small panel portrait of *Sir Horace Mann*, in scarlet coat and white lace collar, by John Astley, £280. On February 8th, a bid of £1,250 was accepted for a full-length portrait of *Prince William of Orange*, as a boy, by A. Cuyp—illustrated in the previous issue of THE CONNOISSEUR (page 68). This belonged to Lieut.-Col. the Master of Belhaven, as did a portrait of a young man, in black dress with lace collar, attributed to Velazquez, which fetched £440; and a portrait of *Sir James Balfour, Lyon King-of-Arms*, in a white dress and wearing his badge of office, by an artist of the early-seventeenth-century English school, £200. From other sources came a small panel of a Flemish winter scene, with numerous figures, by an artist known as 'The Master of the Winter Landscapes,' which fetched £400; and a B. Dandridge conversation piece, *The Wagg Family of Windsor*, in a park setting, £280. On February 13th, a series of over 220 pencil drawings of distinguished persons of the early Nineteenth Century, by Alfred, Count d'Orsay, the 'last of the dandies' and friend of the Countess of Blessington, was sold in eight separate lots and realized a total of £540. These drawings were included in the sale of a further portion of the extensive library of the late Sir Thomas Phillipps. They first came under the hammer on May 18th, 1849, when the auctioneer Phillips (now Phillips, Son & Neale) sold the contents of the Countess of Blessington's Kensington residence, Gore House. At this auction the drawings were bought in, but afterwards sold privately to the agent of Sir Thomas Phillipps for 165 guineas. At Sotheby's, on February 15th, a final bid of £580 was made for a Fantin-Latour painting, *Pivoines, Oeillets Blancs, Roses*, standing in a glass vase, dated 1874; while £500 was offered for another, *Red and White Roses in a Porcelain Vase*, resting on a table, painted by the same artist in 1871. Two works, by J. F. Raffaelli, *The Riva dei Schiavoni, Venice*, and *Fleurs de Printemps*, in a glass bowl standing on a table, each sold for £400; an evening study of *Charing Cross Bridge with the Houses of Parliament in the background*, 1904, by Claude Monet, fetched £480; *St. Tropez*, a landscape with trees, by A. Dunoyer de Segonzac, £460; and a painting on board, *Ballet Dancers*, by Christopher Wood, dated 1930, £120. On March 8th, two panels, each measuring $9\frac{3}{4}$ in. × $8\frac{5}{8}$ in., of full-length figures of *St. Sebastian* and *St. Roche*, in a landscape, by Lucas Cranach the elder, sold for £1,000. These belonged to Colonel A. M. Grenfell, and had, at one time, formed the outside of a diptych. From other properties came two B. Bellotto views of Dresden, one *The Neustädter Market*, the other *The Altmarkt, seen from the Schlossstrasse*, which brought £340 and £350 respectively; a small portrait of *Thomas Hollis*, in grey dress edged with gold braid, inscribed on the back, 'painted by R. Wilson at Rome, 1752,' £200; a similar sum was given for a portrait group of *Thomas Ffytche and his niece, Elizabeth Ffytche*, by Thomas Hudson; *The Death of Actaeon*, by an artist of the Venetian school, £340; and a small panel of *The Rest on the Flight to Egypt*, attributed to Patinier, £200. Finally, on March 15th and 16th, a sale of engravings included an impression of Dürer's *The Nativity*, which made £400; a copy of Orme's *Collection of British Field Sports*, with eighteen coloured aquatint plates by Samuel Howitt, £300; a set of Wheatley's *Cries of London*, £300; and a series of twenty-one coloured soft-ground etchings, *Costumes Suisse*, by F. N. König, known as 'Le Grand König,' £240.

Interest in a two-day sale of the contents of Wyphurst, Cranleigh, Mr. Stanhope Joel's Surrey residence, which Knight, Frank & Rutley concluded on March 16th, centred in five pictures by George Morland. These brought a total of £1,984 10s. The top price, £441, was given for a farmyard scene, with a rustic feeding pigs, a woman standing behind him, and three horses on the right, signed and dated 1792; of the same period was a stable interior, with two horses, stableman and a dog, which brought £431 10s.

At a three-day sale at Colston Bassett Hall on March 30th and 31st and April 4th, held by Henry Spencer & Sons for Sir Edward Le Marchant, K.C.B., and Lady Le Marchant, an oil-painting by Heywood Hardy, *The Meet at the Manor*, realized 136 guineas.

FURNITURE AND ART OBJECTS

THERE was some healthy bidding at Sotheby's on March 17th, when some fine pieces of decorative furniture, porcelain and tapestries, from various sources, came under the hammer. This resulted in a total of £17,428 for the 141 lots offered. At this sale the Victoria and Albert Museum took the opportunity of adding to its already fine collection of old English furniture by giving £1,150 for a pair of candlestands (62 in. high), in mahogany-stained wood with carved whitewood enrichments, designed by Thomas Johnson about 1760, which came from a small collection sent by Viscount Cobham from Hagley Hall, Stourbridge. The lobed tops of the candlestands are fringed with stalactites and supported on a cluster of scrolls and moulded stems entwined with dolphins, to which are attached candle-branches formed as naturalistic boughs with foliate gilt-metal nozzles, while the tripod bases are of Rococo form and carved with stalagmites and shells. A Philadelphia buyer, Mr. Fiske Kimball, paid a similar sum for the companion pair. He also gave £600 for a pair of girandoles (41 in. high, 26 in. wide), formed as windmills with bough candle-branches, one with the miller climbing a ladder, and both with mules grazing within rusticated arches, made by the same craftsman about 1755. Other notable pieces from the Cobham Collection included an attractive English mid-eighteenth-century marquetry commode (58 in. wide), of French design, fitted with three drawers in the bombé front, which is inlaid with a basket of flowers and birds on a satinwood ground, etc. This realized £700; while £450 was given for a Meissen porcelain part dinner service (162 pieces), decorated with scattered sprays of old-fashioned flowers within moulded osier borders and scalloped brown rim edges; and £360 for a Chamberlain Worcester part dessert service (60 pieces), illuminated with a richly gilt Japan pattern in red, blue and gold. From other sources came a set of three

Soho tapestries woven with Indo-Chinese scenes, which fetched £720; an early James I table with inlaid marble top on a walnut stand (48 in. square), the turned legs decorated with a carved design of squares and roundels, £420; a pair of Régence giltwood stools (25 in. wide, on cross-shaped supports formed of double-C scrolls carved with *cabochons*, etc., joined by stretchers and terminating in lion's paw-and-ball feet, £300; a set of five Chinese Chippendale mahogany armchairs, £340; a pair of eighteenth-century small serpentine chests, in mahogany (36 in. wide), each fitted with two short and two long oak-lined drawers, on moulded plinths and shaped bracket feet, £340; a Meissen porcelain figure of a bagpiper, by J. J. Kaendler (6½ in. high), £530; a pair of Chelsea (gold anchor mark) figures of masqueraders, one as a peasant in dancing attitude, the other as a hurdy-gurdy player (8 in. high), £600; and a Berlin (Wegely) group of lovers, by *Ernst H. Reichardt*, after the Meissen original by *Kaendler* (7 in. high), £330. On February 3rd, a French console table, the well-chiselled support to the Brescia marble top completely in ormolu, and the scrolled legs with rams'-head capitals (36 in. wide), fetched £450; a set of eleven Scottish eighteenth-century mahogany armchairs, the backs of Chippendale character with the splats pierced with Gothic motives, and the rectangular legs with Chinese fret brackets, £340; a Louis XV marquetry *coiffeuse*, decorated with floral bouquets on a tulipwood ground banded with kingwood (33 in. wide), £200; and a Khorassan carpet (21 ft. × 14 ft. 11 in.), the dark-blue field woven with figures of huntsmen, beasts of prey, exotic birds, camels and serpents, £360. On February 9th, a Fabergé small circular box, by *Michael Perchin*, of lavender enamel on a silver-gilt ground, the lid set with a gold medal of bust portraits of Alexander III and Marie Feodorovna, given by the Tsar to Count Tolstoy, director of the Hermitage, sold for £370; a Siberian jade tazza, by *August Hollming*, of Greek style, on a gold stand and with gold scrolling mounts enriched with sapphires and rose diamonds (2⅞ in. high), £300; and a portrait miniature of a lady, in a low-cut richly embroidered dress, by *Peter Oliver*, set in an oval ivory case, £320. On the following day, £340 was paid for a small marquetry commode, in the French taste (39 in. wide), the front and sides of serpentine form, while the top and the two doors are fitted with oval satinwood panels inlaid with marquetry floral sprays on a pearwood ground with cross bandings of kingwood, raised on tall bracket legs; and a panel of seventeenth-century Brussels tapestry, woven with a subject from the 'Arts and Science Series' by *Jan Leyniers from the designs of Cornelius Schut*, fetched £270. On March 3rd, a set of four small Aubusson tapestries, each woven with a single figure of a warrior against parkland landscape, river and architectural backgrounds, realized £440; a seventeenth-century Brussels panel, *Arming for the Tournament*, described as a Baroque copy of a Renaissance cartoon, £200; and a pair of Georgian *torchères*, in mahogany, the octagonal tray-tops with pierced galleries, on turned and fluted stems and the tripod legs carved with foliage (48 in. high), £290; while, on March 10th, £150 was given for a cameo glass vase, of oviform shape, the green glass decorated in white relief with a Classical maiden dancing in a garden, the base inscribed *Thomas Webb and Sons, Gem, Cameo*; and £100 for a 'butterfly' glass paper-weight.

Of the sales of furniture and art objects which occupied Christie's during the period under review, pride of place must be given to that held on February 16th, when a total of £10,125 was recorded. The highest price, £1,575, was given for a set of four panels of Lille tapestry, woven in brilliant colours with subjects after David Teniers, by *G. Wernirs*. These came from Hunstanton Hall, Norfolk, and are illustrated and described in H. C. Marillier's *Handbook to the Teniers Tapestries*. A Chippendale mahogany commode (52 in. wide), with shaped front and sides, fitted with three drawers in the frieze, and four drawers below in the centre flanked by cupboards at the sides, on shaped bracket feet, fetched £945; a mahogany armchair, of the same period, the fluted concave arm supports and fluted square legs carved with oval medallions of wave ornament, covered in *petit-point* needlework of floral design, £141 15s.; a Coalport porcelain dessert service (76 pieces), the centres painted with specimen flowers, while the borders are modelled with scrolling foliage decorated with bouquets of flowers in panels on a dark-blue ground, £673 5s.; and a

A GIRL AT HER TOILET : BY GABRIEL METSU : FROM THE LATE H. A. CLOWES COLLECTION : SOLD AT CHRISTIE'S, FEBRUARY, FOR £4,200

Hereke silk rug (6 ft. 3 in. × 4 ft. 2 in.), woven with floral palmettes, scroll flowering stems and birds on a red ground partly reserved with gold threads, £399. On January 26th, an old English walnut bachelor's chest of five drawers, on bracket feet (36 in. wide), fetched £231; a Chinese carpet (15 ft. 10 in. × 10 ft. 10 in.), worked with a central medallion, bats, jardinières of flowers and stems on a red ground, £288 15s.; and a Persian carpet (14 ft. 7 in. × 10 ft. 5 in.), woven with a central medallion and scroll flowering stems on a similar coloured ground, £262 10s.; and, on March 16th, a slightly faulty pair of Chinese *famille-rose* figures of cocks (15¾ in. high), of the Ch'ien Lung period, standing perched on pierced rockwork on Louis XV ormolu bases cast and chased with scrolls and foliage, brought £483; and an eighteenth-century Chinese six-leaf black lacquer screen (5 ft. 7 in. high), £189.

At Knight, Frank & Rutley's, on February 10th, an early-eighteenth-century German yew-wood bureau bookcase, the lower part fitted with sloping flap and six drawers (43 in. wide), sold for £250; and on February 17th a Chinese carpet (14½ ft. × 11¾ ft.), the saxe-blue ground embellished with floral sprays and blossoms in red, brown and orange, fetched £290; and £175 was given for a partners' old mahogany writing-desk, with serpentine-shaped fronts and sides (58 in. wide); while on March 3rd, £300 was given for a George I walnut oblong folding-top card-table (33 in. wide), on carved cabriole legs terminating in claw-and-ball feet. The same auctioneers' sale of the contents of Camfield Place, Essenden, near Hatfield, Hertfordshire, on March 7th and 8th, included a mahogany toilet table, in the form of Atlas supporting the world, the revolving top disclosing numerous compartments (42 in. high), which fetched £120; a pair of Regency mahogany dwarf cabinets (51 in. wide), each fitted with a drawer in the frieze, and cupboard below enclosed by mirror doors, £140; an Empire gilt-bronze frame circular table on winged gryphon supports, the top in malachite (29 in. wide), £240; a Regency rosewood circular centre or book table, fitted with numerous open compartments (44 in. wide), £400; and a Georgian

circular mahogany capstan bookcase (33 in. diam.), the lower part fitted with three cupboards enclosed by tambour shutters, £120. At Phillips, Son & Neale's, on February 7th, an Egyptian diorite head of a goddess (9 in. high), her forehead carved with a serpent, of about 2,000 B.C., brought £300; and £100 was given for a limestone head of a goddess (7½ in. high), of about the same period.

SILVER AND GOLD

CHRISTIE'S sale on February 1st included a plain octagonal coffee-pot, on moulded base, the tapering body with curved spout and domed cover with baluster finial, by *Anthony Nelme*, 1720 (gross weight 27 oz. 18 dwt.), which changed hands at £390; a pair of cylindrical flagons, on spreading feet, with flat covers, pierced thumbpieces and scroll handles, 1661, maker's mark *W.M. and mullet below*, gilt and chased at a later date and with lips added (183½ oz.), £270; a pair of table candlesticks on shaped circular bases, the triangular stems chased with panels of flowers, by *Paul de Lamerie*, 1749 (58 oz. 18 dwt.), £210; and a circular dish, on three scroll feet, by the same silversmith, 1730 (10 oz. 7 dwt.), £185. On March 14th, a set of twelve silver-gilt dinner plates, with plain flat borders, engraved with the Paget crest in a Baroque cartouche, by *John Edwards*, 1720 (the gilding of apparently later date), weighing 209 oz. 18 dwt., sold for £500. This set belonged to Lord Boston, as did a silver-gilt salver, of octofoil form, on four bracket feet, also engraved with the Paget crest, by *Edward Holaday*, 1716 (36 oz. 16 dwt.), which made £150. From Captain J. F. R. Massy Westropp, of County Clare, came a circular salver, with raised fluted and scalloped border, the centre engraved with a coat-of-arms in an elaborate Baroque cartouche, by *Paul de Lamerie*, 1724 (28 oz. 14 dwt.), which fetched £340; a pair of plain circular bowls and covers, the bodies engraved with the arms of Sir Thomas Hunloke, with double-scroll handles, by *Benjamin Pyne*, 1719 (39 oz. 8 dwt.), £250; and a similar sum was paid for two tumbler cups, each engraved with a coat-of-arms in crossed plumes, 1676, maker's mark *S.H. in a heart and fleur-de-lys below* (8 oz. 19 dwt.); while £420 was paid for a plain two-handled cup and cover, on circular moulded foot, the domed cover surmounted by a ball finial on a petal rosette, by *John Leach*, 1704 (44 oz. 8 dwt.), which came from an anonymous source.

At Sotheby's, on February 9th, a nineteenth-century reliquary pendant, with gold chain of twisted rope pattern, presented by the monks of Chudov Monastery to Tsar Nicholas I of Russia, who was crowned in 1826, realized £400—in the Edwin Morgan sale, July 29th, 1943, it sold for £600. The front of the pendant is a box-like cross of rock-crystal with sides of gold and a ground of 'sun-ray' motifs bearing the traditional inscription 'Jesus Christ Victor' in beaded turquoise; while beneath the crystal is a smaller cross, said to contain a piece of the 'True Cross,' enriched with diamonds. This piece was illustrated and described by Cyril G. E. Bunt in THE CONNOISSEUR for March 1944 (pages 18 and 19). The February 19th sale also included an eighteenth-century gold cross mounted with a *cabochon* emerald and four *cabochon* rubies in diamond cluster borders, presented to the Metropolitan of St. Petersburg by Catherine II, which fetched £370; and £220 was paid for a gold and enamel *nécessaire*, of architectural form, with three gold-mounted scent-bottles, etc., the shaped base fitted with a drawer and supported on four bracket feet enamelled with rustic masonry. On March 2nd, £780 was paid for a Jeypore gold and enamel chess set, weighing 43 oz. gross, belonging to the late Mr. Lionel Edwards. The major pieces, representing finely modelled horses, camels and elephants, are brilliantly enamelled in multi-colours, and their oval bases are similarly decorated with flowers on green and red grounds, their reverse being painted with views of the Taj Mahal and other Indian palaces. The same collection also included a Jeypore gold *pachisi*, the game comprising sixteen beehive-shaped pieces brilliantly enamelled and enriched with diamond floral sprays, and three dice enamelled with ruby-coloured flower sprays (gross weight 29 oz. 4 dwt.). This made £220; and £200 was given for a Chowghara gold box (13 oz. 3 dwt.), enamelled with chrysanthemums on a pale-blue ground.

COINS AND MEDALS

TWO or three interesting sales of coins and medals were held during the first quarter of the year. The most important of these was that of the collection of English coins formed by Mr. William L. Raynes, of Cambridge, which occupied Glendining's on February 15th–17th; the total for the three days was £10,850. The foundation of this collection, comprising a few gold and silver pieces, was laid by an ancestor of Mr. Raynes between 1780 and 1820. The top price of the sale, £400, was given for a 1553 Mary gold ryal of fifteen shillings. Other gold coins included a 1554 sovereign of thirty shillings, which fetched £100; a similar sum was paid for a Henry IV noble (heavy coinage); a Henry VII sovereign (Brooke, type 3) brought £165; another (Brooke, type IV), £145; a Henry VIII George noble, £135; an Edward VI angel (third period), £260; an Elizabeth ryal of fifteen shillings, £155; and a James I Spur ryal of fifteen shillings, £175.

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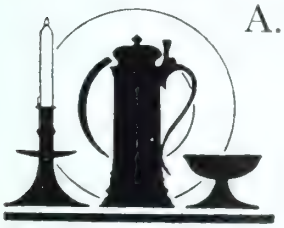

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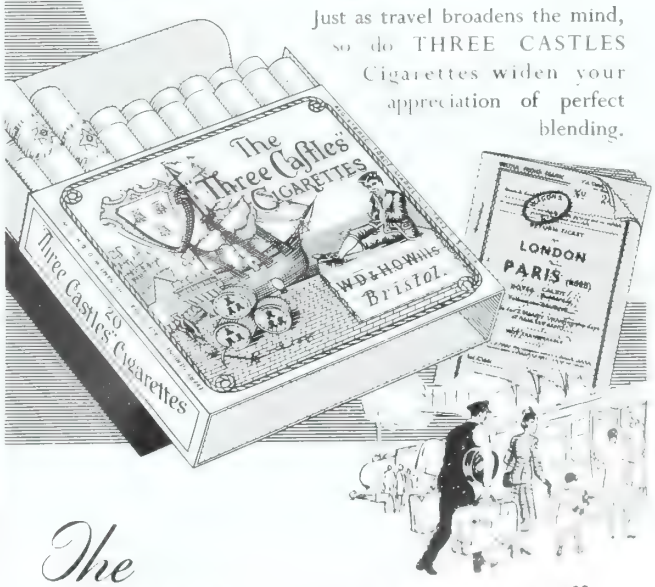

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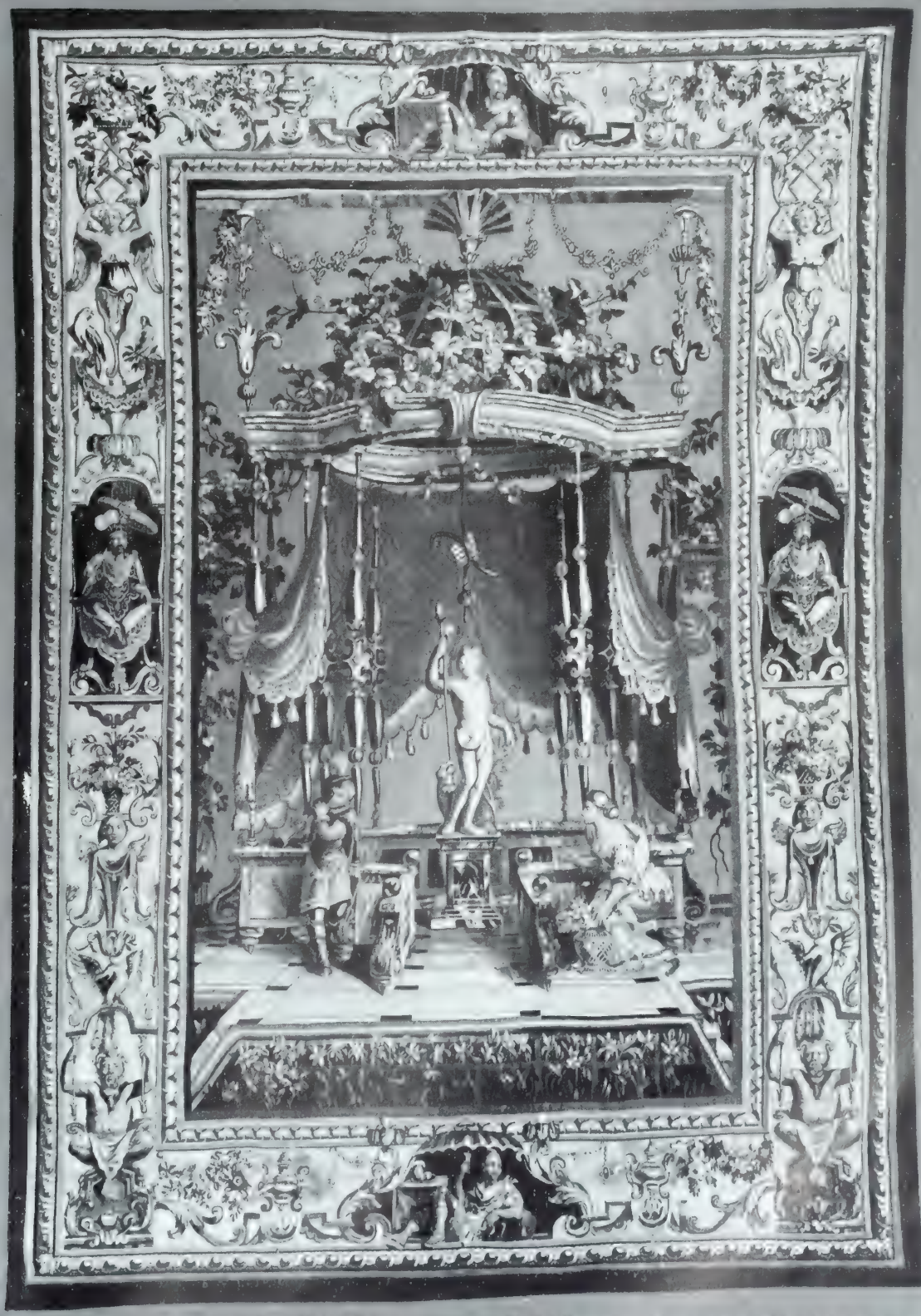

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AUGUST, 1950

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From the painting in possession of William Hallsborough

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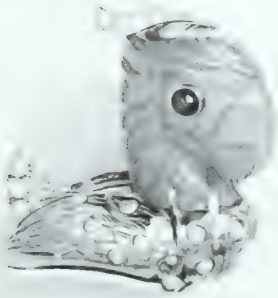

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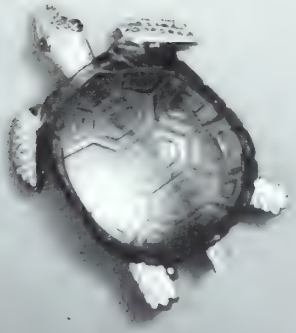

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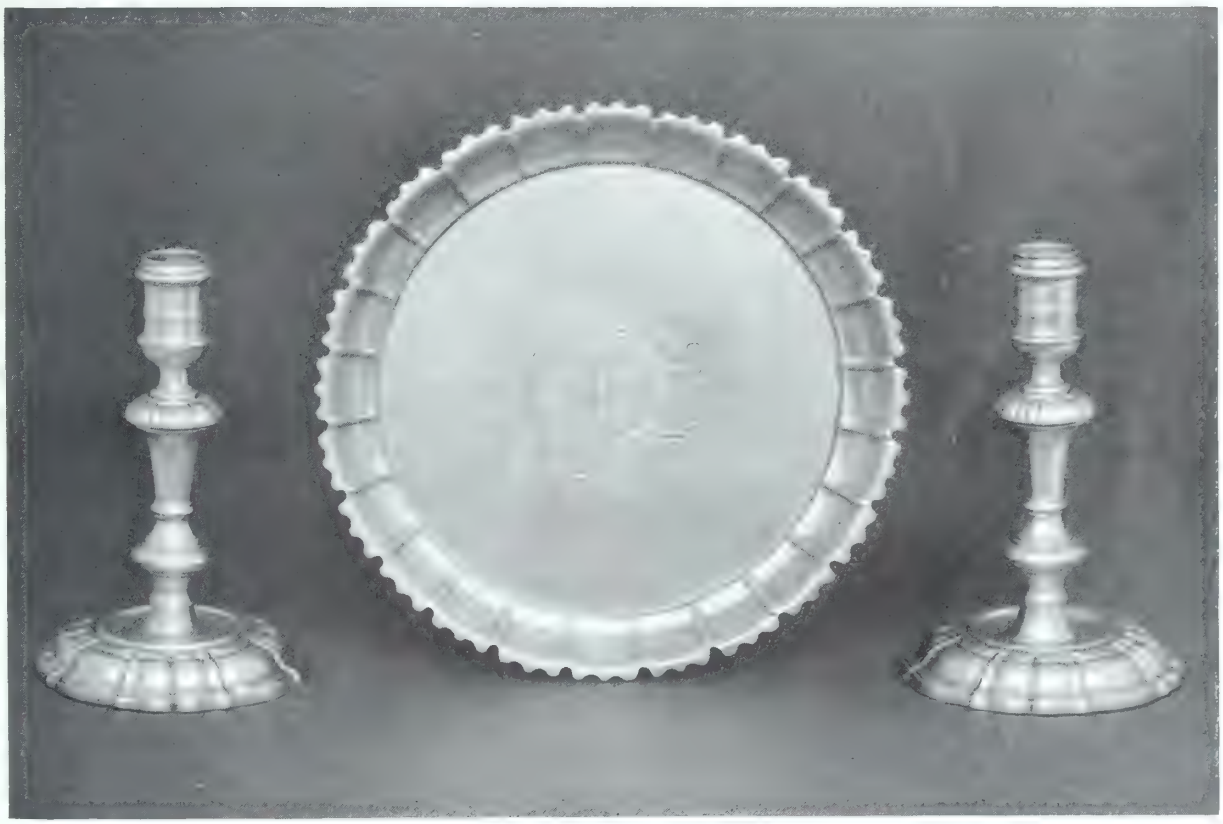

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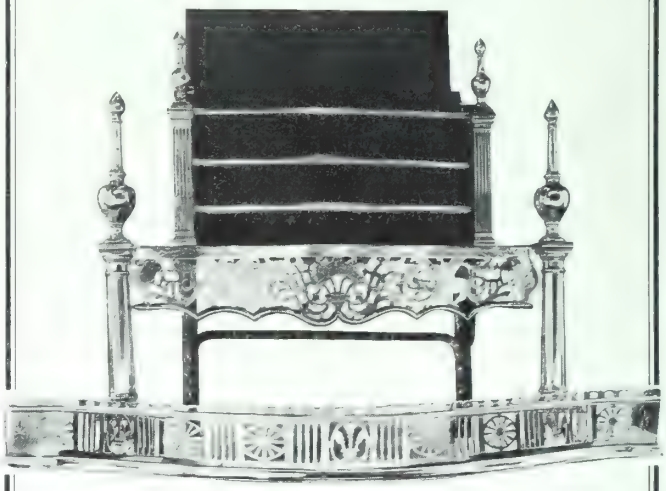

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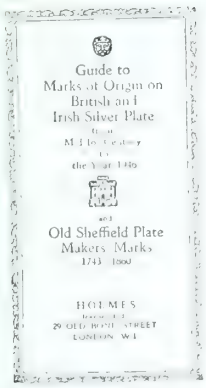

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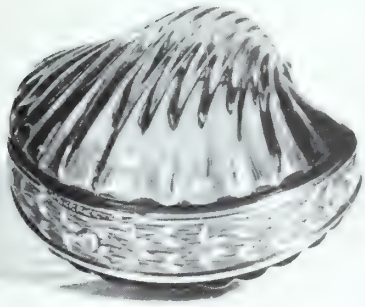

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ON SILVER TANKARDS

NICHOLAS BRENT writes: Lunching recently at an old tavern in the heart of the Cotswolds my eye was caught by a row of gleaming silver tankards which stood on an old oak dresser in the dining-room. Mine host proved to be an enthusiastic collector and willingly regaled me with the stories of his search for each trophy. We agreed that it was a turning-back of the clock to see an old English inn with its own silver tankards. He confessed they were for display only; ruefully remarking that he might be breaking a very old Act if his customers used them. He may have been right, for in the revolt against Puritan austerity during the Restoration keepers of inns and taverns used nothing but silver tankards, made chiefly from melted-down silver coin of the realm and by 1695 the practice had reached such proportions that the Grand Jury of Middlesex prayed His Majesty's judges to make application of His Majesty's Council or Parliament to prevent the common use of silver in such places.

By courtesy of the Ashmolean Museum, Oxford

Covered Tankard. Hall-marked London 1574

William III accordingly enacted that 'no person keeping an inn or tavern, or selling wine, should expose in his house any plate, except spoons, under penalty of forfeiting the same.' Such an indication of the widespread use of silver tankards in even the smallest inns is an incentive to collectors of to-day.

Silver tankards are indeed a fascinating subject for the collector, for they are among the most treasured examples of the early English silversmith's art and a search for them can be exciting as well as rewarding. Not for many are the sixteenth-century tankards of rich ornamentation and historical interest, to be found mostly in the Universities and Museum collections, though one can still hope to find one of those handsome silver tankards of the later half of the Seventeenth Century fitted with a row of pegs on the inside to serve as a measure for beer, which probably gave birth to the expression 'taking him down a peg or two.' Or perhaps a happy search may bring to light specimens of the Eighteenth Century with domed lid and bulging body which replaced the earlier cylindrical type.

Many collectors of silver tankards have been inspired by the examples given by graduates of many centuries ago to their colleges. As long ago as the Sixteenth Century three silver tankards were bequeathed to Cambridge by one of its alumni, Archbishop Matthew Parker, who owned a wonderful collection of Elizabethan plate. When Thomas Eden died early in the Seventeenth Century and bequeathed £10 for a piece of plate for Trinity Hall (of which he was Master in 1626), the commemorative piece chosen was a silver tankard.

Perhaps it is the suggestion of good fellowship, conviviality and richness of living which lends an appeal to silver tankards. There can be no doubt about the strength of that appeal to collectors. To those who succumb to it my advice is to search for examples in those shops which bear the sign of membership of The British Antique Dealers' Association, for it is always important to be sure of authenticity. Members of The B.A.D.A. are of real and expert service here, as well as in the actual task of finding tankards for a collection. Moreover, their help is freely available to all who seek it.

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★ *This space is devoted to the interests of The British Antique Dealers' Association, for which* THE CONNOISSEUR *has been the official publication since* 1918. —EDITOR.

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A FLEMISH PRIMITIVE IN ENGLISH COLLECTIONS—HUGO VAN DER GOES

By F. M. GODFREY

THE artist who by the good fortune of English collectors is represented in this country by at least ten of his authentic works—including work based upon lost originals—was a man of extraordinary stature. His private life is obscure, but his artistic biography is splendidly documented. We do not know the year of his birth, nor from whom he learnt his craft. That he was born in Ghent, that he became a master there in 1467 with Joos van Wassenhove as his sponsor, that he worked for the noble Dukes of Burgundy and was made the doyen of the Painters' Guild in 1474, that at the height of his fame, but under the cloud of incurable melancholy, he withdrew to Rouge-Cloître in 1476, where he died in 1482—that is all we know of his private circumstances. But his 'case-history' has been written by a contemporary monk, an eye-witness account of his melancholy disease, shrewd but hardly benevolent, and the student as well as the biographer may benefit by it, if he uses discrimination.

Hugo van der Goes was one of those rare creative beings whose work was not merely a logical evolution, but altogether a new vision, told in a monumental language of form. Neither the work of van Eyck, nor of Campin, nor even of Roger van der Weyden, can account for more than the rudiments of Hugo's art. With St. Francis of Assisi he might have said that God wanted him to be a new fool in the world: *un nuovo pazzo di Dio.* In early Flemish painting

No. 1.—*THE CORONATION OF THE VIRGIN.* AFTER HUGO VAN DER GOES. BUCKINGHAM PALACE. BY GRACIOUS PERMISSION OF H.M. THE KING.

No. II.—*THE VIRGIN AND ST. JOHN*: BY HUGO VAN DER GOES: A STUDY IN TEMPERA FOR A LOST *DESCENT FROM THE CROSS*: CHRIST CH., OXFORD

he was the profoundest interpreter of the human soul. His piety, his remorse, were excessive, desperate and morose. His saints—like himself—'were no gentle philistines, but rather experienced fighters of the faith who have conquered error, doubt and sin in hard battles of the soul, each one for himself, in tragic solitude, incapable of communicating with others, brooding, cut off from trivial company.' * In a sense, medieval religion came to a close in his wild intensity of feeling, his ecstasy, his Promethean desire to create a new earth and a new heaven. His genius, his individuality, broke the bonds of traditional worship and replaced it by something which is essentially modern, solitary and unredeemed. In that, he is a forerunner of the Reformation.

Among the Italian, German and Flemish Primitives, purchased by the Prince Consort in 1848 for the Royal Collection, there is a remarkable *Coronation of the Virgin* after Hugo van der Goes (No. i), a subject then unknown to northern art, but renowned in the south through Fra Angelico's masterpiece. An Italian journey by Hugo van der Goes has often been surmised, but never been established. Contact with the art of the Quattrocento through the Royal merchants of Italy who were resident in the Flemish cities was inevitable, and Hugo's greatest work was painted for Tommaso Portinari, the Medici agent in Bruges. But if the idea of painting the Virgin before the throne of God, hailed by the witnesses of the faith, is of Italian origin, the treatment and the spirit are Hugo's own. So much is evident from the wealth of character lavished upon individual portraits, the agitated movements and gestures that enliven certain figures, particularly in the lower ring of the celestial sphere.

A peculiar metal structure of late Gothic design serves for God's throne, where the hierarchic group of Holy Trinity preside over the lively throng of highly individual personages, gloriously arrayed as in Dante's Empyrean. God the Father and Christ are holding the crown over Mary's head, who is like a lovely youthful Madonna of the Annunciation. The celestial assembly is far from being absorbed by mystical exaltation, but displays an astonishing variety of personal character and response. Some of the apostolic heads, like St. John the Baptist pointing to the Trinity with distorted index finger, St. Christopher leaning on his tree, or St. Philip with the cross, are of the visionary kind, known to us from the *Death of the Virgin* or the Berlin

No. III.—A COPY OF THE LOST *DESCENT FROM THE CROSS* BY HUGO VAN DER GOES IN THE NATIONAL MUSEUM, NAPLES

* *Note on Books*. Dr. Max J. Friedländer, in Vol. IV (1926) of *Die Altniederländische Malerei*, gives a profound aesthetic and psychological interpretation of Hugo van der Goes, from which I have quoted in the text. For comprehensive iconography the standard work is still *Hugo van der Goes par Joseph Destrée* (G. van Oest, Bruxelles, 1914).

Nativity. Similarly, the Doctors of the Church, ecclesiastical faces of monumental asceticism, as from some episcopal sarcophagi, monastic founders like St. Francis showing the stigmata, combine a soulful, medieval piety with the marked individualism of the Renaissance. Pious nuns and virgin martyrs wearing the celestial coronet, venerable apostles, laurel-wreathed kings, emperors and warrior-saints emphatically gazing heavenwards with astounded and elated gesture, display an eloquence and vitality which almost burst through the spatial limitations of the composition—a remarkable union of dramatic exuberance and powerfully defined individual character within the confines of the medieval world-order.

No. IV.—*JACOB AND RACHEL* : PEN & BRUSH DRAWING, BISTRE HEIGHTENED WITH WHITE—CHRIST CH. LIBRARY, OXFORD

The scholar who first considered the Christ Church fragment* (No. ii) of the *Virgin and St. John* by Hugo van der Goes as an important manifestation of the spirit of Roger van der Weyden, has in our opinion come nearest to the truth. No Flemish artist in the second half of the Fifteenth Century could escape the impact of Roger's *Descent from the Cross*, painted for Louvain Cathedral at the close of the Middle Ages. For, inspired by the Franciscan emotion, this master of Franco-Flemish extraction created the work which, by its mystical elevation and by its sculptural form and spiritual beauty, was to become the central shrine of Christian worship in western Europe. Masters of the Flemish school from Dirck Bouts to Hugo van der Goes and, to a lessening degree, from Memling to Quentin Metsys, have been under the spell of this masterpiece, and the compositional scheme of the *Descent* was for almost a century determined by Roger's work now in the Escorial.

The *Descent from the Cross* that Hugo van der Goes painted, presumably for the Church of Saint Jacques at Bruges, where Dürer saw it during his journey to the Netherlands, calling it a precious painting and Hugo a great master, has been lost for ever. It is known to us only by a number of copies—the best of them in the Naples Museum (No. iii)—and by the tempera fragment of two figures in Christ Church Library at Oxford which are of extraordinary power and beauty. An early work of Hugo, it offers a unique opportunity for studying the form that Roger's accomplished and final solution took in the hands of a great master who was anything but an eclectic. The lost original was of six figures, painted upon gold ground, in high relief, within a narrow and confined space, leaving no room for movement or action. The flowing and rhythmical lines that Christ's body assumes in Roger's *Descent*,

No. V.—*THE ADORATION OF THE SHEPHERDS*—BY HUGO VAN DER GOES—AT WILTON HOUSE, SALISBURY : BY COURTESY OF THE EARL OF PEMBROKE

* The 1833 catalogue of Old Masters in Christ Church Library, Oxford, assigns the picture to Mantegna and states that 'it is the fragment of a picture saved from a fire in the Durazzo Palace at Genoa.' Mr. James Weale attributed it to a Flemish master belonging to the school of Tournai; Friedländer, Destrée and others to Hugo van der Goes. It is not a fragment of a lost altar-piece, but an original design in tempera on linen. Sir Charles Holmes published a note on it in *The Burlington Magazine* of August 1907, where he described its much-darkened colour-scheme. 'The background is apparently gold, the face of St. John is of a rather dark coppery red, the face and hands of the Virgin paler and cooler in tone. St. John is dressed in a robe of dull orange, varied by what appears to be dark green which has turned almost to black as the hood of the Madonna.' The mysterious picture was to the late Director of the National Gallery 'an additional document in the dossier of that shadowy personage Rogier de la Pasture.'

No. VI.—*THE ADORATION OF THE MAGI* : BY HUGO VAN DER GOES : THE PROPERTY OF THE VICTORIA ART GALLERY, BATH

there was the pastoral world of the shepherds who so richly rewarded his human sympathies that their touching clumsiness, their inarticulate devotion, became the principal glory of the Portinari *Adoration.* But twice at least Hugo drew inspiration from the patriarchal world of the Old Testament, in a representation of *David and Abigail* and in our Christ Church drawing of *Jacob and Rachel.* The picture which Carel van Mander saw in the house of Jacques Weytens at Ghent, 'painted in oil

as he is taken from the Cross and supported by Joseph of Arimathea and Nicodemus, are not attained in Hugo's picture. Here the composition is of half-figures, closely arrayed, poignant, of penetrating presence and appeal. The bleeding body of Christ, rigidly turned into diagonal position, gigantic, muscular, is painted in full force of anatomical realism; His head, Gothic-elongated, sculptural like medieval wood-carving, is far remote from the gentle, delicate Saviour that Roger conceived.

What Hugo shares with Roger is not his type of human beauty, but his pitch of religious emotion. In that he is his equal. But he confides his spiritual experience to an entirely novel type, austere, even ungainly, angular, careworn. He was no idealizer of men. Yet beauty and dignity are not banned from his picture. The hooded man, dressed in the garb of Burgundian courtier, is capable of noble feeling and loyalty. So is St. John the Apostle, in the bloom of manhood, who compassionately inclines towards the praying Virgin. Rarely has Hugo van der Goes attained such an expression of sustained grief as in the noble spiritual form of the apostle whose manly countenance is lofty and sublime, like Roger's more ascetic St. John the Evangelist. The quiet, resigned submission of the Virgin, joined, as it were, to the strength and sweetness of the apostle, helps to form one of the most moving groups in Christian imagery.

The world of the New Testament, Christ's Birth and Passion, the apostolic characters, the angelic host, were the principal sources for Hugo's pictorial inventions. Moreover,

No. VII.—*DEATH OF THE VIRGIN* : BY HUGO VAN DER GOES IN THE MUSÉE COMMUNAL, BRUGES

upon the wall over the fireplace,' describes the moment when Abigail appears before the king with her peace-offering of asses and victuals and where she is received into David's grace. The original is lost, but a good copy is preserved in the Musée du Cinquantenaire at Brussels.

Closely related to it by its wide open landscape, its 'loose composition' and its serene pastoral atmosphere is the original bistre drawing of *Jacob and Rachel*, one of the greatest treasures of Christ Church Library, Oxford (No. iv). The drawing, in pen and brush, heightened with white, measures 34 × 57 cm. It is of a silvery and almost Florentine delicacy of design with something of Piero della Francesca's marmoreal chastity and Botticelli's rhythmical beauty of line. The son of Isaac and Rebekah, coming into Laban's estate, impetuously embraces his kinsman's daughter who, like a Roman goddess, Ceres or Diana, stands coy and reserved, enclosed in her own immaculate beauty. Leah turns away from the lovers, a little sullen perhaps, gracefully guiding her goats with a slender staff, she too a pastoral goddess of distinguished and exquisite elegance.

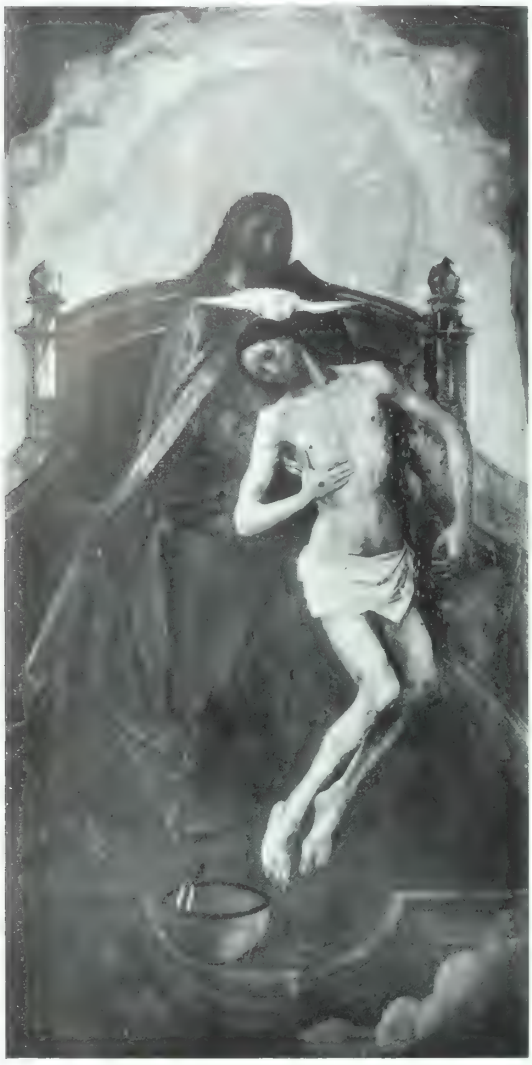
No. VIII. *DEATH OF THE VIRGIN*. ONE OF SEVERAL VERSIONS BY HUGO VAN DER GOES. NATIONAL GALLERY, LONDON

Shepherds are looking on with delight, and one, at least, bears the mark of Hugo's favourite type, goat-bearded, Pan-like, with a faunish grin on his face, curiously and boorishly enthralled. These figures are seen with all their flocks against a background of open woodland, hill and distant valley, with dainty, vertical tree-stems rising here and there. On the right in the middle-distance Laban in front of his house welcomes Jacob in the presence of Rachel.

The drawing is of exceptional interest through its effortless blending of stylish with natural phenomena. Classical statuary of noble, handsome youth in garments of rich and complex foldings are not frequent in Hugo's work. The landscape, idyllic, serene; cattle surging up to the well; sheep, goats and cows, closely observed from nature in a variety of movements, are inscribed with the lightest touch and an apparent ease, sensitive, masterly. Probably the work was conceived before the Portinari Triptych, perhaps as a pattern for a large-scale tapestry. For it is known that Hugo was commissioned by the city fathers of Ghent to direct the decorations required for the wedding of Charles the Bold with Margaret of York in 1473.

Among the five or six Nativity paintings which have been attributed to Hugo van der Goes, each one of striking and unexpected originality, two can be found in English collections (Wilton House and Bath). In the absence of all documentary evidence, except for Vasari's reference to *Ugo d'Anversa che fe la Tavola di Santa Maria Novella*, the point of departure for dating the work of Hugo has been the Portinari Triptych. This must have been completed by 1476, according to the age of the donor's children depicted on the side panels of the altar.

The Wilton House and the Bath *Nativities* (Nos. v and vi), although wonderful documents of Hugo's significant powers, were conceived on a smaller scale than the three great canvases of many life-size figures of overwhelming



No. IX.—ONE OF THE FOUR ALTAR PANELS AT HOLYROOD

No. X.—ONE OF THE FOUR ALTAR PANELS AT HOLYROOD

vitality which are preserved in the museums of Florence and Berlin. In his middle period Hugo developed a sense for the grandiose, the monumental, unknown to northern art, but favoured by the Italians, an epic style of narration, full of movement and three-dimensional form. That accounts for the groups of shepherds who break in upon the Nativity scene, crude, barbaric giants of the fold who arrive headlong, panting, in breathless impatience and childlike wonder. Campin in his Dijon *Nativity* and Hugo van der Goes were the first to allow the animated lowliness of the peasant class to take their place as equals beside the heavenly aristocrats. The shepherds who look in upon the manger from the side, in the Wilton picture, loving, adoring, intent, are painted with the same succinct realism as their life-size brethren in Florence and Berlin, with whom they share the almost physical presence and the spiritual tension.

In all his types and portrait-characters Hugo revealed a strong human sympathy for the lowly, the menial, the poor, painting the wonderfully expressive faces of simple people, weary, weather-beaten, uncouth or pensive and loving, with a naturalist's grasp of the structural form of bones and the play of muscles. What intimate study he lavished upon the expression of soul in the human form is evident from the number of male portraits that crowd in upon the small Nativity paintings here under review. The arrangements are similar. Before a narrow strip of wall the Madonna and Child are placed, with St. Joseph, the kings, the shepherds, the angels, ox and ass filling the narrow picture-space. In each case the Child is the centre, closely wreathed by adoring figures. On a narrow canvas the illusion of sculptural form and of depth is maintained by the three planes in which the figures move. In the Wilton picture every chink or gap is filled by heads or hands pressing forward to the cradle where Mary worships in youthful majesty. Among the Virgins of Hugo's *Nativities* she is of exceptional roundness and loveliness.

The Bath *Epiphany*, first published in THE CONNOISSEUR and attributed to Memling (July 1904), was properly ascribed to Hugo van der Goes by Joseph Destrée in the following year (CONNOISSEUR, June 1905). It is a charming picture, only $27\frac{1}{2}$ in. × 17 in., full of significant gesture and ingenious devices, where the idea of the journeying kings is conveyed by the silhouettes of the camels on the hill and by the cluster of people entering the manger. Here two diagonals converge in the centre which is also the centre of their adoration. It is an early work of the master, reminiscent of Roger van der Weyden's Munich *Epiphany* in certain compositional details, like the form of the Child sitting on the Virgin's lap, the stooping posture of the oldest king or Balthasar's manner of salutation. The rich, luxuriant hues, brocaded scarlet and luscious green and crimson, occur only in the early work of the master. But it is by the boldness and the compactness of the design, the realistic precision of the drawing and the fanatic, visionary or humble character of the actors that this *Epiphany* reveals the spirit of Hugo van der Goes.

Hugo's short life (?1440–82) was punctuated by a mysterious illness. After a swift rise to fame, he was seized by incurable melancholy and spent the last seven years of his life in a monastery, in those days the only refuge for the afflictions of the mind. 'Frenesis Magna' was his disease, according to Ofhuys his chronicler who entered the monastery of Rouge-Cloître simultaneously with him. Hugo was

seized by fits of remorse, by violent self-accusation and fear of damnation. While he was still in the world, his favourite subjects were the Birth of Christ, the Adoration of the Shepherds and the Epiphany. Now, after the tragic break in his career, Hugo indulged in thoughts of death and of parting. Then he painted in three or four versions the *Death of the Virgin*, a subject he must have deeply pondered, maintaining his fundamental conception, but varying the accessories, the movements, the figures.

No. XI. ONE OF THE FOUR ALTAR PANELS AT HOLYROOD

No. XII. ONE OF THE FOUR ALTAR PANELS AT HOLYROOD

The small panel in the National Gallery (15 in. × 13½ in.) (No. viii) cannot compare in grandeur of design and in depth of feeling with the celebrated masterpiece of the Musée Communal at Bruges (No. vii). But the 'fierce, sunburnt, passionate beings' who are here foregathered around the death-bed of Mary are an impressive array of powerful individual portraits. The experience of a lifetime is inscribed in every one of these fervent, melancholy or ecstatic confessors of the faith, who stand, crouch or kneel in the narrow bedchamber, praying, officiating or meditating. The only movement comes from the left of the Virgin, where the two younger apostles busy themselves with the incense-burner.

The design is simpler and calmer in the London picture than in the complex, overlapping, agitated groups of apostles in Bruges, who, five deep, surround the slanting bed of the Virgin almost in a full circle. There Christ appears in a glory of light, escorted by angels, near, imminent, cloud-borne, above the dying head of the Virgin. The harmonious apparition is in strange contrast to the wild throng of the apostles who, distracted, even maddened by grief, break the solemnity of the hour with helpless lamentation; while in the London version, the apostles approach the dying woman in two parallel groups on either side of the bed. Hugo van der Goes was above all a painter of facial expression whose powers of realistic observation and modelling were subservient to his profundity of soul and of sentiment. His religious ardour, strained to fanaticism, his love, his melancholy, his mysticism, his despair are all portrayed in these strange beings, unkempt, stocky, dwarfish, but exalted, heavy with thought and with sorrow, as they approach in eager devotion the bed of Mary.

The kneeling ancient on the left of No. viii, with his flowing hair and beard, the bold intensity of his visionary glance, would not be out of place among the prophets in Michelangelo's ceiling, while the dark, brooding figures on the right are grave and inscrutable like Rembrandt's cabalistic philosophers. This sombre statuary of monumental grief, with St. Peter robed in sacramental white standing at the head of the bed, is relieved by the graceful figure of the youngest apostle opposite, holding the candle and gently inclining towards the Virgin. Far above, the Lord God, in the midst of four angels with flame-like wings, is seen blessing and welcoming the departing soul. The cool-tiled Flemish interior where these early Christians are foregathered, quaintly opens upon a brightly lit medieval market-place with figures, fountain and steeple.*

* The National Gallery Catalogue of 1929 ascribes the work to Hugo van der Goes, 'perhaps an early work, related to Campin.' Sir Charles Holmes thought that the head of the dying Virgin and that of St. Peter recalled the manner of Campin, while in the other apostles he perceived the impact of van Eyck's holy hermits from the *Adoration of the Lamb*. Destrée calls the London picture 'archaic,' and also refers to Campin as a possible influence, particularly for the view through the window upon the squares with houses, known from Campin's *Virgin and Child with a fire-screen*. Friedländer calls it 'eine freiere Nachbildung' of the canvas in Bruges and lays emphasis on its warmth and richness of colouring.

No. XIII.—*THE EMPEROR AUGUSTUS AND THE SIBYL*: BY HUGO VAN DER GOES: BY COURTESY OF THE NATIONAL TRUST: FORMERLY IN THE BEARSTED COLLECTION

Hugo van der Goes must be the best-represented Flemish Primitive in English collections. To see his greatest work we must go to Florence, Bruges or Berlin, but to see relevant work of his, of all periods and of his most-favoured subjects, we can stay in England. Moreover, some of it, like the Oxford drawing of *Jacob and Rachel* or the group of the *Virgin with St. John*, are our only direct approach to Hugo's accomplished draughtsmanship—*Hugues de Gand qui tant eut les traits netz*—and to his power of creating a new impersonation of the Evangelist, as tragic and as moving as that of Roger van der Weyden. Other works like the *Coronation* and the *Death of the Virgin*, the *Epiphany* and the *Adoration*, in our national and private collections, are near enough to the spirit of the master to convey the compactness and the novelty of his composition, the force and the realism of his portraiture. Moreover, there are in Holyrood Castle, Edinburgh, four large panels which reflect Hugo's manner of conceiving, 'great in size as well as in spirit' (Nos. ix, x, xi and xii). These panels measure approximately 83 in. × 44 in., and thus approach the dimensions of the Portinari altar-piece. For Hugo's vision had something of the colossal, and it is hard to believe that his superhuman figures were due to his custom of making large designs for Flemish tapestry.

The lofty choir-vaults of the Gothic church where Sir Edward Boncle, Provost of Trinity College, kneels in front of the organ-playing angel, shows the astounding progress in space construction since the similarly poised organ and musician-angel of the Ghent altar-piece. Hugo van der Goes has translated the subject from the language of a glorious miniature into his own idiom of large flowing figures, surrounded by aerial atmosphere and soaring spaces. It is one of Hugo's happiest compositions, possibly of his latest period (1477–8), with the experience of larger designs behind him. It is better balanced than the Portinari *Adoration*, where the proportions of human size and surrounding space are uneven. Here the superb virile character of Sir Edward Boncle, planted like a rock in the foreground, with his robes spreading sumptuously on the ground, his short, active hands clasped, his strong, proud, handsome face firmly set, seems to denote a man of the world rather than a clerk.

The angels behind him—those grave, pale and slender beings of Hugo's creation, sexless, refined and austere—are placed at either side of the organ, which recedes in marvellous perspective deep into the interior of the church. A white ray of light gives radiance to the musician-angels, lights up their music—*O lux beata Trinitas*—and skirts the sunburnt face of the Provost, steeping the organ-loft and the walls of the church in mellow tones of chiaroscuro. The atmosphere is one of awe and of mystery. For Sir Edward kneels in solemn adoration before the Holy Trinity, towards which his face is turned. There, in sombre majesty, we behold in a vast golden aureole the Lord God holding His stricken Son in His arms. The picture has suffered much, but in spite of it, the action of Christ's emaciated body, the Gothic form of His limbs, the poignant rhythm of the group, are a moving complement to the worshipping cleric and the intoning angels opposite.

Hugo van der Goes had never been to Scotland, but Sir Edward Boncle visited Bruges, and it is thought likely that he commissioned the altar for James III and Margaret of Denmark, his Queen. There, too, he must have sat for his own likeness, so superior in quality to the formal portraits of the Royal couple. But the young Scottish prince who in his royal scarlet and ermine kneels so earnestly behind his father was probably painted by Hugo himself. The setting is similar in both panels. Past the curtained canopy which forms the dark, neutral background where King and Queen are praying under the protection of their patron saints, we look beyond into the deep interior of the church. The apostle, weighty, dignified, protecting, with his open book and cross, is not unlike the St. Anthony who commends the noble Portinari to the Holy Virgin. Queen Margaret of Denmark kneels opposite, in the presence of a beardless saint in shining armour, St. George or St. Canute. But if the Royal portraits are vacuous, the throbbing life and the sculptural form of the Provost, the hard, gem-like flame of the angel, the lofty architectural space and the towering race of men that dwell in it, lend to the Holyrood altar its rare quality and distinction.

Finally, in the collection of the late Viscount Bearsted can be found a remarkable picture, known as *The Emperor Augustus and the Sibyl* (No. xiii). The dignified and pensive attitude of the kneeling man, his noble attire which suggest a Magus or a great prince, are like that of a donor. Behind him, with hands raised in eloquent gesture, dressed in a brocaded and jewelled garment of great distinction, stands a female patron saint, pallid, and she too meditating, in spite of her demonstrative movement of hand. In semi-profile both, they look fixedly in one direction, adoring and seeing visions.

(*Concluded on page 76*)

CHINESE COURT AND DRAGON ROBES

By GEORGE WINGFIELD DIGBY

INTEREST in Chinese robes has been steadily growing in recent years along with the now splendid collections, public and private, of America, England and Canada. But despite the publications of Mr. Alan Priest and others it is only recently that a satisfactory classification of the different types of robes and the regulations regarding them have been adequately documented, whilst a great deal of quite fantastic conjecture about certain robes is still widely accepted. The Royal Ontario Museum has lately published a good catalogue of its collections, but it is to Professor Schuyler Cammann that we owe most of the recent research in this field, and his forthcoming book can be awaited with the greatest possible interest. The purpose of the present article and its sequel is to discuss the different types of robes in relation to our present knowledge of sources, drawing for illustrations on a very important Chinese document in the Victoria and Albert Museum and on its collections of robes, which have lately been augmented by the extensive and well-known Vuilleumier Collection and by a selection of rare robes from the Llewelyn Jones Collection.

No. I.—PORTRAIT OF AN EMPEROR OF THE SUNG DYNASTY: XIIH CENTURY

No. II.—PORTRAIT OF AN EMPEROR, MING DYNASTY: LATE XVITH CENTURY

First, let us state the chief sources of information, which, for the later Ch'ing Dynasty (1644–1911) at least, are really very precise and adequate. The *Institutes of the Ch'ng Dynasty*, or Manchu sumptuary laws, were published twice in the Seventeenth and Eighteenth Centuries, and whilst they supply precise information on costume regulations they are altogether superseded as a source of information by the *Illustrated Catalogue of Ritual Paraphernalia of the Ch'ing Dynasty*, drawn up under the pedantic Ch'ien Lung in 1759. This is not only very detailed, but illustrated; unfortunately a translation has not yet been published. But in the Victoria and Albert Museum there exists a *Catalogue of the Treasures of the Summer Palace* which covers the same ground, and as it is a hand-written document on silk, exquisitely illustrated by hand in water-colours, it is of prime importance. Here we have the robes illustrated in colour, whilst the printed *Illustrated Catalogue* has smaller and more sketchy black-and-white cuts; it probably dates from about the same period, and a translation of it has

No. III. AN EMBROIDERY SHOWING COSTUME TYPICAL OF THE MING PERIOD (1368–1644)

it is first necessary to point out that the Chinese costume with which we are familiar really represents a stern break with older Chinese tradition, particularly in the matter of cut. So my first two illustrations (Nos. i and ii) show the loosely falling, wide-sleeved and full-skirted robes of an Emperor of the Sung and of the Ming Dynasties; the delicate and beautiful embroidery (No. iii) is one of a series of the Ming period, showing the eight Taoist immortals and typical of pre-Ch'ing costume style. The Manchus were semi-nomad horsemen who rose to power north of the Great Wall towards the end of the Sixteenth Century; in 1636 they conquered the Tartars and eight years later were masters of Pekin and China. Of Nurhachi, their great national leader, it was said: 'His life was spent on horseback and his plans were matured in the saddle'; this characteristic is strongly reflected in the cut of their costume. Whilst living beyond the Great Wall they had already adopted, or rather adapted, Chinese silks and presentation robes for their own use. The Chinese had for long exported dragon robes and dragon satins, and these were finally exacted by the Manchus as 'Tribute Gifts'—in such demand were they—although the Chinese endeavoured to limit them to the four-clawed Mang-dragon.

been made; it is, however, unfortunately incomplete though it covers a great part of the more important costumes. It is from these paintings that many of my illustrations are taken. Of great importance also are contemporary or ancestral portraits, and the Pekin Palace Museum has published four volumes of Imperial *Portraits of the Ch'ing Dynasty*; the Metropolitan Museum, New York, has also published an interesting series, some of which I am reproducing.

As all, or almost all, known Court costume dates from the Manchu or Ch'ing Dynasty, which conquered China in 1644,

No. IV. DRAGON SATIN ROBE FOR PRESENTATION OUTSIDE CHINA: LATE MING VICTORIA & ALBERT MUSM.

Nos. V & VI.—THE TWELVE SYMBOLS : ANY OF THESE APPEARING ON A ROBE INDICATES THAT THE WEARER MUST HAVE BEEN OF THE HIGHEST RANK

In a recent article in *Artibus Asiae*, Professor Cammann has expounded a most convincing theory as to how the Manchus recut these robes and satins to suit their own style of dress, which in fact explains the origins of the two chief types of Ch'ing robes. It is clear that the Manchus had developed their costume from Chinese designs and materials, but with their own practical cut—the chief features of which were a close-fitting upper garment with tight, narrow sleeves with horse-shoe cuffs, a firmly belted waist, and a skirt slit for riding—before they conquered China. Already, by 1632, the Chinese mandarins in their service must wear Manchu dress. And so important did the practical, horse-riding Manchu style of dress appear to them as the hall-mark of their character that their leader, Abehai, twice decreed that the Chinese dress, suited to and identified with a sedentary people, must never be adopted, and later Ch'ing emperors held to this tradition. A very rare dragon satin, of the type exported before the fall of the Ming Dynasty, is illustrated (No. iv); it has the old dragon robe design, and the Ming arrangement of the Twelve Symbols; it bears an inscription with a cyclical date probably identifiable as 1611. It is on a bright red ground (there is also a similar green robe); the sleeves have, of course, been recut. The satin is brocaded in coloured silks and gold (which is partly gold thread and partly gilt paper strips). On the back of the robe the satin is woven as a damask shaped round the dragon design.

So much does Manchu dress reflect the people that a word about China under the Ch'ing Dynasty is necessary. The Manchus imposed an autocratic and military rule on the vast population they had conquered: they could hardly have survived otherwise, as they well knew. They imposed not only their dress but also the pig-tail on the indignant Chinese, but they were milder with regard to Chinese women, who were allowed to continue binding their feet, could not be forcibly taken into the household of a Manchu, and might wear their old dress in private life—that is, all those who did not come under the regulations affecting the officials and the Court. They took over the mandarin system of government based on open State examinations, and reissued exact regulations as to their insignia and dress. But although they accepted much of traditional Chinese culture, the Ch'ing Court under its first rulers bore the stamp of an energetic nomad people. The Forbidden City, where it resided at Pekin, was the inner half of the Manchu city, strictly divided from the Chinese city of two million inhabitants whose streets were patrolled at night after the curfew hour by Manchu soldiers. K'ang Hsi, the second Emperor, was never really well unless taking vigorous exercise, as E. T. Hibbert tells

No. VII.—PORTRAIT OF A MANCHU NOBLE WEARING THE WINTER COURT ROBE I (*CAT.*, 1759)
Courtesy, Metropolitan Museum, N.Y.

us in her informative biography of that gifted man (a book from which I have freely drawn). He loved best to go on long hunting expeditions beyond the Great Wall, which involved great hardships and took on the nature of military exercises for the train of nobles and soldiers which accompanied him. The Manchus still preferred to eat their meat on the hunting-field, practically raw and dripping with blood. But K'ang Hsi was also a highly intellectual man, avidly interested in learning and particularly in the Western science and astronomy in which the Jesuits at his Court instructed him, and he inquired in detail about their religion. His intellectual side was actively reflected in the cultural history of his reign. But his autocratic power was absolute, and even his grandson, Ch'ien Lung, ordered the peremptory execution of an adviser who had suggested he should proclaim his successor in his lifetime to avoid intestine strife.

For State occasions Court robes (*Ch'ao-fu*) were worn. These were quite different from the semi-formal dress (*Chi-fu*) which included the dragon robes. A dark-blue, wide-sleeved surcoat (*P'u-fu*) was also worn on all official occasions (particularly in the latter period of the dynasty). The Court robes (see the portraits, Nos vii and x), which are the subject of the present article along with the surcoats and mandarin robes, are much rarer in Western collections than the dragon robes and the semi-formal dress of the Court ladies (the subject of my subsequent article). It was in Court robes that the Emperor celebrated the great sacrifices, and the regulations with regard to its wear by the Imperial princes and clansmen, the nobles and the mandarins were very precise, much more so than in the case of the less formal dress, the rank being indicated with exactness. But it should be borne in mind that the prime insignia of rank were the hats, girdles, the squares bearing the badge of rank of the mandarins, and to some extent the necklaces. The hats, which like the girdles were typically Manchu, bore a jewel or stone according to rank, and despite their awkward appearance they were apparently very impressive when worn; Le Comte, for instance, records: 'Nothing could be handsomer than their caps.' The nobleman illustrated in No. vii wears the peacock feather of his class, which could also be specially awarded by the Emperor to an official not lower than the sixth rank. George Staunton, in his *Embassy to China* (1792–4), records how, whilst Lord Macartney's embassy was at the Ch'ing Court, the 'legate' was bereft of his peacock's feather and had to appear wearing a 'crow's feather.' From girdles, which varied according to rank, purses were suspended; for the Emperor to present his purse to a subject was the highest mark of favour. On Macartney's embassy just referred to, the young George Staunton, aged thirteen, conversed so fluently in Chinese with the aged Ch'ien Lung that he received the Imperial purse. The jewellery worn by the Imperial family and the Imperial concubines is beautifully illustrated in the *Catalogue of the Summer Palace*.

The designs of the Court robes, according to season and according to rank, must now be considered along with the surcoats and the mandarin robes. First we must deal with the main features of the pattern design and the Twelve Symbols. The basic design, repeated in different forms on the robes, is always the traditional Chinese symbolic representation (which goes back to Han times) of the waves, the mountain rising from them, the sky with its clouds, and the dragon

No. VIII.—PAINTING OF A CHINESE PORTRAIT OF THE EMPEROR'S WINTER COURT ROBE I. V. & A. MUSEUM

chasing the jewel in the sky. This represents the earth amidst the waters, and the dragon symbolic of spiritual forces and of the Imperial power in the heavens. For a more detailed explanation of this, Professor Cammann's article 'The Cosmic Symbolism of the Dragon Robe,' contributed to *Art and Thought* (1947), should be consulted. I shall also follow his interpretation of the Twelve Symbols (see Walter's *Journal*, X). These were closely linked with the Imperial power and were part of pre-Han Chinese tradition. Their great importance for us lies in the fact that all twelve could be worn only by the Emperor himself, and the first three or four were exclusively reserved for him; the others could be worn only by those very closely associated with the Emperor, although in the Nineteenth Century this strict rule seems to have been somewhat relaxed or usurped. But the appearance of any of the Twelve Symbols on a robe indicates that the wearer must have been of the highest rank.

In Nos. v and vi I have grouped the Twelve Symbols together. The sun, a three-legged cock on a red disk, and the moon with the hare pounding the elixir on a pale-yellow ground, were worn on the left and right shoulders (see Nos. ii, xii and xv). The stars or constellation and the mountain (the next two, shown in No. v) were worn at the top of the robe in the centre front and back. These were the first four symbols; they represented the sun, the moon, the stars or heavens and the earth, to which the four great sacrificial ceremonies were yearly dedicated. Next we come to the dragons, paired with reference to the *Yin* and *Yang* principles, and the golden pheasant (No. v), indicative of animal and bird life generally. In No. vi we have the waterweed and the bronze cups (decorated with monkeys), the flame of fire and the millet seeds in the disk. These represent the five Chinese elements: water, metal, fire, plant life, together with earth already present in the mountain, and rendered in the five colours. The last two symbols are those of discrimination and the axe, meaning judgment and the power to exercise it. The latter symbols can most plainly be seen on the Ming Imperial robe (No. ii). Professor Cammann quotes an old Classic: 'The Emperor wears the robe with the Twelve Symbols on the days of sacrifice in order to represent God.'

No. X.—THE EMPEROR YUNG CHENG IN COURT ROBE (*Metropolitan Museum, New York*)

No. IX.—PAINTING OF THE EMPEROR'S WINTER COURT ROBE II (FRONT): VICTORIA & ALBERT MUSEUM

On Ming Imperial robes the basic cosmic design was contained in roundels, and the Twelve Symbols were featured large and generally doubled (No. ii). This disposition is to some extent reflected in the early dragon satin (No. iv). But on Ch'ing Court (or State) robes the basic design spreads over the robe, covering the upper portion back and front and repeating in a band across the skirt (see Nos. vii–xi). The Twelve Symbols are rendered much smaller, and are mingled with the basic design, and three of the first four are hidden by the flaring Manchu collar (see No. xii and the paintings Nos. ix and xi). The Manchu Court robe is a curious and not altogether harmonious adaptation of the Chinese dragon or presentation robe. In contrast to the older Chinese robe it is tight-waisted and has the wide Manchu collar and close-fitting sleeves. In contrast to the less formal Manchu dragon robe it has the full-pleated skirt (which is without slits for this ceremonial wear), and is worn with the flaring collar. It is, however, at all

No. XI.—PAINTING OF THE EMPEROR'S SUMMER COURT ROBE (BACK) : VICTORIA AND ALBERT MUSEUM

No. XII.—EMPEROR'S COURT ROBE IN EMBROIDERED YELLOW SILK : VICTORIA AND ALBERT MUSEUM

events a very distinctive garment which should never be mistaken for the less formal attire, despite its rarity in the West.

There were two types of Court robes designated for the Emperor in the *Illustrated Catalogue* of 1759, the Winter Court robes I and II; the Summer Court robe was identical with the second type, except that it was of gauze and unlined. The Winter Court robe I, as illustrated in the *Summer Palace Catalogue*, is shown on No. viii, and a portrait of a noble wearing this type of robe is also given (No. vii). According to the *Catalogue*, it 'is worn from the 1st of the 11th month until New Year's Day. The colour of the winter robe is bright yellow, but when praying for grain at the Southern Altar blue is worn. The collar and skirt of the robe are trimmed with undyed sable, while the sleeves are trimmed with perfumed sable. . . .' The fur, which covers the robe extensively, is clearly depicted in the original illustrations. (The translations from the *Summer Palace Catalogue* were made some years ago by the sinologist, Professor Douglas, of the British Museum.) It should be noticed that the nobleman's robe (No. vii) has the dragon curling over the shoulder, a form which derived from the Ming dragon robes but which was discarded for all but one inferior robe in 1759.

The Winter Court robe II, the more general type, is illustrated from two paintings in the *Summer Palace Catalogue*, and from two actual robes (Nos. ix–xiv). I will first quote from the *Catalogue*. 'It is taken into wear either on the 15th or 25th of the 9th month. Its colour should be bright yellow, but for every day wear it is red. . . .' I have illustrated the front of the red robe, and the back of the identical Summer robe, using the white (or very pale blue) one worn 'at the sacrifice of the evening moon.' The disposition of the Twelve Symbols can be seen on these two robes, except when hidden by the collar, and also on the Museum's robe (No. xii). As is clear from the illustrations, the Emperor's Court robe was distinguished (apart from the Twelve Symbols) by eighteen dragon roundels on the pleats, nine in front and nine at the back, also by three dragons on the skirt-band (back and front), of which two are in profile and one facing. The Heir-Apparent's robe, as laid down in the *Illustrated Catalogue*, bore fourteen pleat-roun-

dels only, but otherwise was similar (but without, of course, the Twelve Symbols). None of the other princes, of whatever degree, wore any roundels at all at the pleats, and the skirt-band contained four dragons in profile; otherwise the design of the robe was similar. The nobles wore a similar robe, but the mandarin's Court robe was different; it had pleated skirts, but the cloud-figured material was undecorated except for the square showing the mandarin's rank. The portrait (No. x) illustrates how the Imperial Court robe looked when worn; it is said to be

No. XIII.—PORTRAIT OF A PRINCE OF IMPERIAL RANK WEARING THE SURCOAT OVER HIS COURT DRESS (*Metropolitan Museum, New York*)

Yung Ch'êng, and being earlier than the 1759 regulations it differs in not having the pleat-roundels. The yellow robe (No. xii) is a magnificently embroidered Emperor's robe; the blue *K'o-ssu* robe (No. xiv) is not of very good quality, probably dates from well on in the Nineteenth Century, and does not exactly adhere to the Ch'ien Lung regulations.

The portrait (No. xiii), which is supposed to be of a brother of Ch'ien Lung, shows what the surcoat looked like when worn. The coat (No. xv) compares very closely with the illustration and descrip-

No. XIV.—A COURT ROBE : BLUE *K'O-SSU* : NINETEENTH CENTURY : VICTORIA AND ALBERT MUSEUM

No. XV.—EMPEROR'S SURCOAT *KUN PU*: DARK-BLUE SILK EDGED WITH SABLE (V. AND A. MUS.)

No. XVI.—PAINTING OF SURCOAT OF A MILITARY MANDARIN, 9TH CLASS

tion given in the *Summer Palace Catalogue*; it is an Emperor's surcoat (*Kun-fu*) and bears the sun, the moon and the stars (the *Catalogue* prescribes the *Shou* or *Wan-shou* character in place of the latter). It is of dark-blue silk and edged with sable. The four dragon roundels were worn only by the Emperor and the Princes of the Blood; the Manchu nobles wore one central roundel on their surcoats (*p'u-fu*), but the dukes had to content themselves with a square, symbolic of the earth, whilst the circle was associated with heaven. The mandarins wore their squares on the surcoats (No. xvi), each of the nine grades military and nine grades civil being distinguished by the animal or bird represented in the square. These mandarin insignia of rank were taken over from the Ming Dynasty and were fixed by decree in 1652. The cut of the coat was of course Manchu, the insignia squares were smaller than the Ming squares, but the animals denoting military, and the birds denoting civil mandarin ranks were little altered, and subsequent modifications were slight.

In conclusion, something must be said of the setting against which these Court robes of State were worn. The Forbidden City had been mainly built by the second Ming Emperor; it was a huge walled enclosure, about two miles long by one broad. There were three gates, one used by the Emperor, one by the Heir-Apparent, and one by everybody else. There were nine spacious courts, and the Palace consisted of a vast outlay of disconnected buildings with bright, yellow-tiled roofs. The Throne Room on a terrace was the chief of several halls reserved for solemn occasions and festivals. The architecture appeared ruggedly simple and irregular to eighteenth-century European eyes, for the Chinese prized the appearance of powerful beams and pillars, richly carved doorways, and precious woods to the exclusion of other ornament. Staunton speaks of the red lacquer pillars and the granite terrace on which the Throne Hall stood at the Summer Palace. But except for the throne itself the hall was empty; everyone stood, and in the case of a banquet the guests sat in pairs with crossed legs on cushions on the ground and small tables were set before them. The bareness of the interior always struck Europeans; Le Comte remarks, contrasting this with a European palace, there were 'neither looking-glasses, tapestries, nor wrought chairs.' Yet this very bareness must have set off the robes to great advantage, with their meticulous and rich detail.

The lighting effects also must have been remarkable. Important functions always took place at dawn. Staunton records: 'The Ambassador (Lord Macartney) and his suite were called before sun-rise on the morning of the 17th of September to be present at the celebration of his Imperial Majesty's anniversary.' When the Embassy was first received 'in accordance with the etiquette of the Court, which is to be a long time in waiting, the Embassy assembled before break of day; but many of the courtiers had remained all night in the garden.' Even a visit to the wonderful Imperial pleasure grounds at Jehol had to be undertaken at this early hour: 'this, like many other transactions at the Imperial Court, began early in the morning.' Mr. Alan Priest has written the following evocative account of an Imperial function (*Catalogue of Exhibition at Minneapolis Institute of Arts, 1943*): 'The Forbidden City . . . builds through a successive series of gates and courtyards to the great crescendo of throne halls which float on an island of marble terraces. The walls are a rose orange red, the wood work deep red lacquer fretted with gold. The deep shadowed eaves are blue and green and the chrome yellow roofs ripple in the sunlight like huge waves. . . . The ceremonies were sometimes under way as early as three a.m. in the blackness of night. Then the great gilt bronze cauldrons which are spaced in the courtyards were filled with oil and set aflame with floating wicks. Imagine these robes with such lighting which would deepen the colour and strike glints of gold, and imagine them while night faded and the dawn came up till the full sun hit them. . . .'

No. XVII. MANDARIN SQUARE : SILVER PHEASANT OR EGRET : INSIGNIA OF THE 5TH OR 6TH RANK OF CIVIL MANDARINS. CHING DYNASTY, LATE XVIII CENTURY. VICTORIA & ALBERT MUSEUM

SEAL OF THE TREASURES OF THE SUMMER PALACE : FROM THE MS. CATALOGUE

SYON HOUSE, ISLEWORTH

A SEAT OF THE DUKE OF NORTHUMBERLAND

By ADRIAN BURY, HON. R.W.S.

THE opening of Syon House and part of the gardens to the public calls to mind one of the most beautiful and historic of ancestral homes.

Syon House, which has belonged uninterruptedly to the great Percy family since the time of James I, stands opposite Kew Gardens on the Middlesex bank of the Thames. It was founded as a Bridgetine monastery, and endowed by Henry V, in 1415. In the words that Shakespeare puts into the King's mouth before the battle of Agincourt, Henry says,

> . . . and I have built
> Two chantries where the sad and solemn priests
> Sing still for Richard's soul.

One of these chantries was Syon, the other Sheen, two different monasteries which have been confused on account of their proximity.

The building of Syon was still proceeding in 1468, and the general style and plan are believed to have been similar to the Oxford and Cambridge colleges at that time. Syon was one of the best-ordered and wealthiest monasteries in the kingdom, but that did not save it, of course, from Henry VIII's ban, and it was dissolved in 1539, the King retaining Syon in his own hands and appointing John Gates as keeper. In 1541 Queen Catharine Howard, Henry's fifth wife, was removed from Hampton Court Palace to Syon, and here she spent the last weeks of her life before being executed on Tower Hill on February 13th, 1542.

Henry VIII died on January 28th, 1547, and it is an interesting historical fact that his body rested at Syon on the night of February 14th, the magnificent funeral procession, four miles in length, having come from Westminster on its way to Windsor.

The curious dynastic association between Syon and the monarchs of England continues, for in the first year of his reign Edward VI allowed his uncle, the Protector Somerset, to hold Syon, and following his extravagant tastes and love of building Somerset converted the derelict monastery buildings into a large house, the shell of which is embodied in the present mansion. As to the architect of Syon, he is almost as obscure as the designers of the cathedrals. The building has been attributed, but upon no evidence, to John of Padua. I should like to think that this semi-anonymous architect was the author of this admirable pile. What do we know about him? The name of Johannis de Padua is printed in the grant of an annual wage or fee of two shillings a day, given to him apparently for the first time, June 30th, 35 Henry VIII (1544), for his work in

THE RIVER FRONT OF SYON HOUSE : THE LION OF THE PERCIES ONCE CROWNED THE EXTERIOR OF NORTHUMBERLAND HOUSE IN THE STRAND

THE ANTE-ROOM, SHOWING THREE OF THE TWELVE GILT CLASSICAL FIGURES SURMOUNTING ROMAN COLUMNS OF VERDE ANTIQUE MARBLE (*Copyright Country Life*)

DELICATE WORK BY ROBERT ADAM : THE SLENDER COLUMNS IN STUCCO WREATH ARABESQUES ADORNING THE ROUND CLOSET AT SYON HOUSE (*Copyright Country Life*)

architecture and other inventions in music. It is by no means certain that he was an Italian. He might have been Dr. John Caius, who was born in 1510. Scholar, physician and possibly architect, Dr. Caius was at Padua in 1542 and returned to England in 1544. Professor Willis has stated that John Caius and John of Padua were the same person. Certain it is that an architect of genius was working for the Protector at Syon, at Somerset House in the Strand, and for the Protector's brother, Lord Seymour of Sudeley, at Sudeley Castle, Gloucestershire, about the same time.

On Somerset's attainder and execution in 1552 Syon was appropriated by the Protector's rival, John Dudley, Duke of Northumberland of the first creation, and it was in this house that the culminating scene in the conspiracy to place Lady Jane Grey on the throne was enacted, Dudley and the Duke of Suffolk, her father, forcing the reluctant and innocent girl to accept the crown. The new queen, little more than a child in years, was brought in state from Syon House to the Tower, not to reign but to become a prisoner and to die on the scaffold.

After Dudley, in turn, suffered the supreme penalty, Syon once again became Crown property and was restored to the banished sisters of St. Bridget by Queen Mary in 1557. On Elizabeth's accession in 1558 the nuns were again dispossessed.

Towards the end of the Sixteenth Century Elizabeth granted Henry Percy, ninth Earl of Northumberland, a lease of Syon and appointed him steward of her manor of Isleworth. When James I came to the throne the ninth earl received house and manor as a gift for himself and heirs in perpetuity. Though the male line of the Percies died out in the Seventeenth Century, the estate continued in the family through the female branches.

Syon House is built in the form of a quadrangle and is 138 ft. from north to south and 164 ft. from east to west, excluding the four square towers at the corners. With its crenelated walls and Bath-stone facing, the aspect of Syon has changed little since the Protector's time. There are some features of the old monastery extant. According to the *Inventory of Historical Monuments in Middlesex* (1937), the existing courtyard probably represents the nuns' cloister of the abbey. Part of the fifteenth-century undercroft is incorporated in the west range of the house, including two rooms of two and three bays respectively with brick columns and vaulting; the columns are octagonal and the responds semi-octagonal. From these columns spring chamfered vaulting ribs. In both the dividing wall and the west wall is an original doorway with a four-centred head, and there are two old blocked windows in the west wall.

The four turrets to the house are of three storeys and built of brick with ashlar facings. They retain the original doorways with four-centred heads. Thus for nearly four hundred years this princely mansion on Thames-shore has watched the tides come and go, bearing along with the

THE GREAT HALL AT SYON, LOOKING TOWARDS THE APSE, WITH MARBLE STATUES AFTER THE ANTIQUE : THE FLOOR IS OF BLACK AND WHITE MARBLE

incidental flotsam and jetsam of mortality the deathless drama of history.

Whether we look at Syon from the Old Deer Park on the Surrey side of the river or from the avenue of lime-trees on the west side, or catch a momentary glimpse of it through the trees near the Pavilion boat-house, the impression is always one of grandiose and static calm. In all seasons and in all weathers Syon has an austere beauty. On a March morning, when the sun has turned the eastern façade into an almost sacred brilliance, the effect is marvellous. A few hours later the west side will recede very gradually from gold to rose and pearl, until it finally merges into the soft mystery of twilight, the dark shapes of the tall trees on either side merely marking the place where the mansion lately stood. But if the moon will shine the house will take form again in a delicate shadowy tint, its windows and walls reflecting the lunar light. Such is the value of stone-facing that it renders, as in a mirror, the mood of the hour and the character of the sky.

The interior of Syon House is celebrated as the masterpiece of Robert Adam, who reconstructed the rambling Tudor and Jacobean relic. The architect was unusually happy in this work, for the new Duke of Northumberland to be was an enthusiastic connoisseur of great wealth. He was Sir Hugh Smithson of Stanwick in Yorkshire and, in marrying Lady Elizabeth Seymour, daughter of Algernon, seventh Duke of Somerset, had come into Syon and Northumbrian estates of the Percies. He had succeeded to the recently revived earldom of Northumberland and was created Duke in 1766, five years after Adam began his great work at Syon.

In Volume I of *The Works and Architecture of Robert and James Adam*, published in 1773, we learn that 'the Duke of Northumberland came to the resolution of fitting the apartments of Syon House in a magnificent manner. He communicated his intentions to me, and having expressed his desire that the whole might be executed intirely in the antique style, he was pleased, in terms very flattering, to signify his confidence in my abilities to follow out his ideas.'

Adam's chief difficulty was to impose Palladian proportions on the style inherent in the old structure. The Great Hall of Syon, though said to be the work of Inigo Jones, was in the Tudor tradition. It was 31½ ft. high measuring to the undersides of the ceiling beams, while its length, not including either of the recesses, was 49 ft. 3 in., and its width 30 ft. 4 in. To reduce the length and height was the first consideration, and by placing a great apse at one end and a square recess with a screen of columns at the other, the bare, cavernous effect was dispelled. The ceiling was lowered in height by the use of immense beams framed in a broad band of ornament. Once having overcome the problem of superfluous space the question of

THE STATE DINING-ROOM AS AT PRESENT ARRANGED : IN THE NICHES ARE WHITE MARBLE STATUES : THE CEILING FRAMED IN GOLD : LENGTH 66 FT.

details was easily decided by Adam's impeccable taste. The Doric order of column, entablature and soffit chosen have that simplicity which is a salient feature of the Greek genius. The original Tudor Hall, as at Cowdray, Penshurst, Bradgate and other such mansions, was used for dining and entertainments. At Syon in the Eighteenth Century, as a result of the Classic revival, it became a place of aesthetic interest, a monument of culture, distinct in its grandeur from all other apartments. The Hall has retained its simple magnificence unchanged. The colour-scheme is creamy white with a black and white marble floor, and being lit by ten windows back and front the effect is always luminous even on a dull day. Five antique statues in marble—Scipio Africanus, Cicero, Ceres, a vestal, and Apollo—supported on pedestals designed by Adam, and one statue in bronze, of the Dying Gaul, consummate the sculptor's and the architect's genius, and bring the ancient world to life again in all its purity of Classic thought and form.

From the Hall the Vestibule, or Ante-room, at Syon is reached by a flight of shallow stairs. How appropriately Adam overcame the difficulty of the floor levels by the introduction of these stairs! The original proportions of the Ante-room had also to be adapted. As the room was too long, the architect formed a space of 25 ft. square by a series of twelve columns adjacent to the walls except on the side where they are necessarily independent of the wall, leaving an ambulatory. To carry these shafts to the ceiling would have emphasized a height that Adam wished to reduce, so the columns were limited to 15 ft. 6 in., and were surmounted by twelve Classic figures copied from antique masterpieces. Covered in solid gilt, they fill the lofty atmosphere with dazzling form and movement, and contrast superbly with the *verde antique* shafts on which they stand, and which, according to a letter dated April 22nd, 1765, were found in the bed of the Tiber and sent to Syon for the purpose.

To these rare and stark relics of the Caesars the architect added gilded Ionic capitals, gold and white bases, and a new entablature with a honeysuckle frieze in gold on a blue ground. Thus we have, in addition to exquisite form, the three dominant colours of gold, blue and green, and the green is echoed in the colours of the walls. There are accents of warm dark in the mahogany doors richly decorated with gilt, and in the deep dark bronze of the bas-relief over the fireplace, which is balanced by the same colour in the Hector statue in the niche opposite.

Still more colour is afforded by the scagliola floor of subtly harmonized yellows, reds, greys and blues. The ceiling is designed to agree with the floor.

Adam's architectural progress is easily followed from his own plan. The Great Hall and Ante-room are on the

west side. Having seen them, we pass into the State Dining-room. After the brilliance of the Vestibule, the State Dining-room at Syon strikes one at first as being cold. The white marble statues in dark niches, the *chiaroscuro* panels by Casali, the Corinthian columns and apses at each end, reducing in effect the length of 66 ft., tend towards simplicity in form and colour. It is only when we look into the details of decoration, the broad band of gilt ornament framing the ceiling design, the fine ormolu mountings on the mahogany doors, that we realize a feeling of restrained gaiety admirably suited to scene and purpose.

The next apartment, the Red Drawing-room, has a warm and intimate effect, due mostly to the figured silk with which the walls are hung. The colour-scheme is a ground of rich red upon which a pattern of flowers and ribbands in two shades of silver is intricately woven. The carpet of pink, yellow and blue was made by Thomas Moore to a design by Adam, and is dated 1769. Not covering the whole of the floor, part of the old oak boards is revealed, lending an additional detail of sentiment and design in themselves. The coved ceiling is divided into a pattern of squares and octagons of small size containing portraits, Classical subjects and conven-

THE LONG GALLERY AND LIBRARY (136 FT. LONG) : THE PAINTED DECORATIONS ARE BY PERGOLESI, CIPRIANI AND OTHERS ADAM'S CLASSICAL TREATMENT OF THE WALL FACING THE WINDOWS OF THIS APARTMENT IS EXCEPTIONALLY INGENIOUS

THE RED DRAWING-ROOM AT SYON HOUSE : THE COVED CEILING HAS DESIGNS BY J. B. CIPRIANI IN THE MEDALLIONS

tional ornaments by Cipriani. These, with a just use of gilding, are like a firmament of coloured stars, major and minor according to their sizes in the decorative pattern. The white statuary-marble chimneypiece, lavishly relieved with applied ormolu, is a masterpiece of craftsmanship. So detailed is the brasswork that even the supporting columns have tiny strings of beads attached to the fillets between the fluting. Blending perfectly with all the other features of the room are the Cuban mahogany doors, each one divided into six panels enriched with egg-and-tongue ornament in gilt.

Through one of these doors we enter the Long Gallery. It faces east and commands an extensive view of the water-meadows and Kew Gardens. Though also called the Library, the Long Gallery was intended by Adam and his patron as a place of entertainment rather than of study. It is 136 ft. long, 14 ft. wide and 14 ft. high. These proportions accord with such rooms in Tudor and Jacobean mansions where a long gallery is part of the structure. How to convert it into a Palladian withdrawing-room must have given even Adam's ingenious mind some perplexity. To divide the chamber into several smaller rooms was too easy an expedient and would have altered the character of the house. What had to be done was to preserve the spirit of this curious and traditional feature and give it an aspect less gaunt and narrow. The architect solved the difficulty by allowing his imagination to play with the wall facing the windows. He decided on closely grouped units of pilasters with widely interspersed bays centred upon three doors and two fireplaces. The pilasters are divided into sets of four, each set being midway between

THE DRAWING-ROOM AT SYON, SHOWING ITS RICHLY DESIGNED CARPET
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ANOTHER VIEW OF THE ANTE-ROOM : A MASTERPIECE BY ROBERT ADAM

a door and a fireplace. The long and monotonous line of the wall was therefore interrupted, and the eye is attracted and held by many details of interest. Thanks to the vertical lines of Classic columns, the rounded recesses for books, the shelves of which are fitted into a secondary order of Ionic columns, the wide fireplaces with their finely worked marble mantelpieces, the three doors, each of which afforded the architect opportunities to indulge his fertile fancy, the Long Gallery was transformed. A moulded frieze further embellishes the wall space between the columns at a height of about two-thirds of the room. At first glance we are not conscious of the extreme length of this apartment. The eye is not imprisoned, as it were, in the law of perspective. Nor does it occur to us that only one side of the room is treated in this way, for a sense of necessary balance is suggested by the use of pilasters in the space between the windows on the opposite side. An elaborate ceiling designed with circles, repeated down the length of the room and held in an octagonal framework, separated by squares, also helps to convey the impression that the room is wider than it really is. As a purely decorative idea, this is Adam at his most resourceful, but credit is also due to the painters whom Adam employed—Pergolesi, Cipriani and Zucarelli, and to a host of anonymous workmen, all of whom must have collaborated with no little enthusiasm to make the Duke's house as sumptuous as possible. Incidental landscapes, portrait-medallions of historic personalities, relief panels in *stucco duro*, ormolu mountings, marble inlay, books specially bound to agree

ELIZABETH, DUCHESS OF NORTHUMBERLAND, BY SIR JOSHUA REYNOLDS
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with the colour-scheme—all these accessories were scrupulously considered as important details in the comprehensive plan.

Even the towers at either end of the Long Gallery, as well as the projection in the centre, were treated in that fanciful way which the Scottish architect understood so well. The towers became boudoirs in miniature. Their furnishing was influenced by the fashion for *chinoiserie*, which received an impetus in the Eighteenth Century as a result of closer contact with China and an interchange of artistic ideas between East and West. One of the Syon towers is circular and makes an enchanting retreat. It has a cupola supported on small columns wreathed in stucco arabesques. Some of the panels in this little room are in the form of mirrors, others are painted with Chinese birds and flowers. The entrance is by a secret door which is part of the circle. Within this tiny, luxurious room, many a charming lady may have retired, perhaps with a friend to indulge in some rare confidence, or merely just to rest awhile from the ardours of an admirer, or the demands of social discipline. The complementary 'Square Closet' in the other tower is hung with hand-painted silk and dated 1765. Legend has it that Lady Jane Grey was wont to sit in this tower and read her book, just as she favoured a similar room in one of the towers at her birthplace, Bradgate Hall, near Leicester.

It must have been a great day when the Long Gallery and its two towers, all fresh in their new designs and colours, were completed—a triumph of genius and patronage. News of Adam's progress was a matter of interest to our cultured aristocracy. Horace Walpole was impressed when he visited Syon during its reconstruction, and he takes credit for advising the Duke as to the scheme for the Long Gallery. Writing to the Earl of Hertford on August 27th, 1764, he records his visit in these words:—

> I have this evening been to Sion, which is becoming another Mount Palatine. Adam displayed great taste and the Earl matches it with magnificence. His gallery is converting into a museum in the style of a Columbarium according to an idea which I proposed to my Lord Northumberland.

Here Adam's work as regards the house came to an end, though the grand entrance arch to the estate on the road between Brentford and Twickenham had to be completed.

HUGH, DUKE OF NORTHUMBERLAND : CR. 1766 : PAINTED BY JAMES BARRY
Copyright Country Life

CHARLES I AND THE DUKE OF YORK, AFTERWARDS JAMES II : PAINTED BY SIR PETER LELY

The Prince of Gossips was not pleased with this, and regarded it as 'most improper to be exposed on the high road to Brentford.' In his opinion it was 'all lace and embroidery, and as croquant as his frames for tables.'

A beautiful little bridge over the stream before the lime avenue leading to the house, designs for which appear in Adam's book, was never built.

The gardens at Syon House are famous the world over. Though full of exotic trees and plants, their natural beauty depends finally on the fertility of the Thames Valley—the *genius loci*, that ever-young, ever-old sylvan deity who holds the secret of all life and all beauty. Part of the original monastic enclosure, the gardens and orchards have been the delight and study of all Syon's owners since Protector Somerset's time. On acquiring the property he laid out two formal gardens on the east and west fronts of the house, with the advice of Dr. William Turner, father of English botany. This was one of the first-known efforts in England to express taste and knowledge in garden herbs and plants. Turner, who was also Somerset's physician, experimented here with many plants and trees, and some of the mulberries still surviving in that part of the grounds known as the nuns' orchard are believed to have been planted by this ingenious man, who became Dean of Wells.

Turner dedicated his book, *The Names of Herbes*, to the Protector. In his preface we learn that it was his intention to produce a great work in Latin, but for the time being he had made a—

> little boke, which is no more but a table of regestre of such bokes as I intend by the grace of God to set forth hereafter.

He writes:

> 'Thys small boke of myne I dedicate to your grace, signifying thereby, onely what mynde I beare unto your grace, desirynge you to take thys in good worth tyll that I maye have leasure and occasion to write some greater and more worthy worke to your highnesse, who almightie God long continue in all vertue and honoure to his pleasure, Amen. From your grace's house at Syon, Anno Dom. MCCCCCXLVIII, Martii XV.'

Unique and charming herbal, written in a matter-of-fact way, the book is almost redolent of the good doctor's industrious *pot-pourri*.

The formal layout at Syon coincided with a triangular terrace in the angle between the two gardens, the object of which was to command the views up and down the river. Little did Somerset think when, harassed by the responsibilities and calamities of his office, he paced the terrace to console himself with the peace and beauty of the scene, that this innocent structure would help to condemn him to death. One of the charges brought against him in 1552 was that this work was in the nature of a fortification to be used, if necessary, in civil war against his enemies.

The terrace long ago disappeared, and the formal gardens went in the Eighteenth Century when 'Capability' Brown laid out the pleasure grounds to the wishes of the Duke of Northumberland who had the interior of the house reconstructed by Adam.

The Syon grounds are seventy-five acres in extent, and beautiful at all times. Even in winter, by reason of the number of evergreen trees and shrubs, they have an abundance of foliage which, on a bright day, makes a cheerful prospect. But their most gorgeous and colourful effect is in the autumn, when the pathos of the decline and fall of beauty intensifies our feeling for the visible gifts of nature.

To enumerate the trees of Syon would be to make a lengthy catalogue, so many and various are they and from such universal provenance. The deciduous cypress is a very handsome tree. Its feathery leaf hangs in great plumes, and is as light and gay as the ordinary cypress is dark and solemn. Surely one of the loveliest willows in England stands by the lake which once served the monastery with fish. About forty feet high, so dense is its foliage, falling wave upon wave to the ground and into the water, that it makes a cool green tent through which the sun cannot penetrate. The Park is rich in oak-trees, the sombre ilex, the scarlet oak, the Turkey oak—the latter standing here and there as if respectfully aloof from the elegant poplars, white, grey and black, with their smooth bark and slender branches. There are several immense cedar-trees, the most conspicuous being that on the mound to the south of the house. It is said to have been planted on the spot where the relics of Somerset's terrace lie buried underneath the turf. I have seen this tree at times full of herons facing the sun. It would appear to be their particular and ancestral sanctuary, and these strange birds will sit along its branches as in *rêverie* of enchantment as the great orb slowly mounts the sky.

Macedonian, Corsican and other varieties of pine-trees allure us with their grace and strength. The lime avenue, planted in 1739, is a delightful rendezvous, especially in summer-time when perfumed by new blossom and lyrical with the sound of bees. As a poet once wrote:—

> 'Ah! every sylvan sweet is there,
> No laurel in the world so fair,

No beech or pine tree so assured
As that in Syon's peace immured.'

The limes do, here and there, shed a branch, but that tends to add to the sentiment of the landscape and makes a useful detail for the foreground of a water-colour drawing. Since the land on this side of the house is used for grazing, the cattle moving across the avenue in the setting afternoon sun, with the house behind them, offer the perfect pictorial effect. At such a moment the west side of the house, with its severe portico, looks its best. This entrance was a later addition; while reverting to things architectural, I should mention the Classic pavilion boat-house, illustrated on this page. It is *circa* 1830, and makes a breezy haunt on a summer afternoon. Suspended on chains in a room beneath is the ducal barge, but time and tide have played havoc with the hull. It is none the less an interesting relic of the days when the river near London was used by society. Local legend *would* have it that this barge was originally Lady Jane Grey's, an *original*, not to say fabulous, idea.

Another nineteenth-century architectural addition to the estate are the conservatories which have contributed to the science of horticulture several rare fruits and flowers. The range of the plant houses extend a hundred feet. They were designed by Richard Forest, and consist of nine divisions so that each one can be kept at its own independent temperature requisite to the plants within.

The flowers of Syon are legion. The gardens, indeed, are something of an earthly paradise. Syon House and its gardens are a great ideal accomplished. Here is a demesne exclusive to the English genius at its most inspired. Long may it remain as an example of true culture.

Among many books to which I am indebted in composing this article on Syon House and its gardens, I would specially mention Aungier's *History of Isleworth*, *A History of the House of Percy*, by Gerald Brenan, edited by W. A. Lindsay, and the original *Guide Book* to the House.

PORTRAIT OF QUEEN CHARLOTTE AND HER BABY : BY FRANCIS COTES, R.A.
(Copyright Country Life)

THE BOAT HOUSE AT SYON : IN FORMER TIMES THE LAKE PROVIDED FISH FOR THE BRIDGETINE MONASTERY OF SYON WHICH STOOD HERE
(Copyright Country Life)

A COURT SWORD BY FRANZ MATZENKOPF

By J. F. HAYWARD

No. I.—CHISELLED HILT OF THE SWORD BY FRANZ MATZENKOPF—OBVERSE

IT is now twenty-five years since the Vienna Kunsthistorisches Museum acquired the magnificent Court sword* which the official catalogue of 1936 ascribes to Kaiser Franz I, consort of Maria Theresa. It was purchased in 1924 at the auction sale† of the collection of Freiherr von Dietrich, and was first discussed at length by Dr. Ruprecht in an article in *Belvedere*.‡ Since this latter article appeared, not only have further works from the same hand come to light, but also further facts which render many of the conclusions in the previous study unacceptable.

When the sword was sold by auction, the catalogue stated that it had originally been the property of Maria Caroline, Queen of Naples and the two Sicilies, and last surviving child of the Empress Maria Theresa. This assertion, together with the presence of a bust portrait of Maria Theresa and of various heraldic allusions to her, chiselled on the hilt, have led to the general acceptance of the theory that the sword was originally the property of the Emperor, Franz I. The nature of the decoration on the hilt, with its many quotations from Classical mythology, can be seen from the illustrations, and I propose to discuss only those which may assist in determining its origin. Firstly, on the obverse of the pommel is chiselled a city goddess holding in her hands a shield with the Hungarian arms surmounted by the Imperial crown (No. i); on the reverse of the pommel is the lion of Bohemia, recumbent and wearing a Royal crown, at its side are trophies of arms and two standards bearing the Austrian arms (*Bindenschild*) and the archducal coronet (*Erzherzogshut*) (No. ii).

No. II.—REVERSE OF THE HILT OF THE SWORD BY FRANZ MATZENKOPF

* Inventory No. A2036.

† Dorotheum, Vienna, Lot 216, Feb. 27th, 1924. This piece had not, however, belonged to the Dietrich Collection.

‡ Vol. V, pp. 153 ff., 1924.

No. III.—THE SHELL-GUARD, SHOWING PANDOURS AND CAPTURED HORSES

On the obverse of the grip is the portrait bust of Maria Theresa. It is significant to observe that the Empress is represented as a mature woman. As she was born in 1717, the evidence of the portrait suggests a date not earlier than the middle years of the Eighteenth Century; on the other hand, too much weight should not be attached to this detail, firstly because of the obvious difficulty of chiselling an exact portrait out of iron, and secondly because the Empress developed a stout figure at an early age. Maria Theresa was always represented with a widow's veil on her head after the death of the Emperor, her husband, in 1765. The absence of this detail from the portrait enables us to fix the latter year as the latest possible date for the hilt. The medallion is surmounted by a cherub blowing a trumpet and holding a laurel wreath; it is supported by Athene holding a sword wreathed with laurel, and by Heracles, who treads on the defeated Antaeus. On the reverse of the grip is a figure of Justice with sword and scales triumphing over a prostrate warrior. On both sides of the shell are a series of four scenes of Pandours plundering a camp, and in combat with cavalry troops. One scene shows the Pandours taking captured horses, one of which appears to carry a saddle-cloth bearing the Bourbon lilies (No. iii). Whether a reference to France is here intended is uncertain, as the lilies are not clearly indicated; furthermore, they are surmounted by a coronet instead of a crown and are supported by crossed laurel branches. Neither of these last features suggests that the French Royal arms are meant to be represented here.

No. IV.—FRANZ MATZENKOPF'S PUNNING SIGNATURE ON A FLINT-LOCK GUN OF c. 1730

Finally, on the obverse of the hilt is a figure of Clio with globe and book, on the open pages of which are the initials V.M.T.R.H.B. The interpretation of the first letter of this inscription is not certain, but the most likely reading is 'VIVAT MARIA THERESIA REGINA HUNGARIAE BOHEMIAEQUE.' It will be noticed that this inscription on the hilt contains no reference to the Imperial title of Maria Theresa, which

No. V.—SIGNATURE OF FRANZ MATZENKOPF ON THE LOCK OF THE GUN

she acquired after her coronation as Empress in October 1745. If the Austrian coinage issued after the coronation is examined, it will be seen that the inscription invariably reads 'MAR. THERESIA D.G.R. IMP. GE. H. BO. REG.' The inscription on the hilt suggests, therefore, that it must have been made prior to the coronation. This point of view can be confirmed on stylistic grounds. There is in the whole scheme of ornament of the hilt no suggestion of Rococo, and the design is symmetrical throughout. Where the line of a curve is interrupted, it is by acanthus foliage and not by shellwork. The hilt represents the latest phase of Baroque on the verge of Rococo, and can be dated therefore to the latter part of the first half of the Eighteenth Century.

Although the Imperial title is omitted from the inscription, the Imperial crown appears on the pommel, so that it would appear that the hilt was chiselled at a time when Maria Theresa was recognized as future Empress.

It is inconceivable that the Imperial crown should have been shown in reference to Maria Theresa during the lifetime of her predecessor, the Emperor Karl VII, Elector of

Bavaria. The latter died in January 1745, but it was not till the Peace of Fuessen, signed on April 22nd, 1745, which put an end to hostilities between Bavaria and Austria, that his son gave up the Bavarian claim to succession to the Imperial throne, and that the succession of Maria Theresa, or rather of her consort Franz of Lorraine, was assured. The period during which the hilt was produced can therefore with all probability be limited to the four and a half months between April 22nd and October 4th, 1745, the date of the coronation.

It has been observed already that there are a number of references to warfare and victory on the hilt. Austria was at this time engaged in two wars, the second Silesian war and the War of the Austrian Succession; of these the former was concluded in December 1745 by the Peace of Dresden, the latter in 1748 by the Peace of Aachen. There were therefore sufficient military events taking place at the time to explain the various references on the hilt. The use of Pandour troops against Bavaria in the War of the Austrian Succession has remained a notorious event in Bavarian history, and in view of the representation of Pandours in the scenes on the shell of the hilt, it is probable that it is to the warfare with Bavaria that the scenes refer.

No. VI.–HILT BY FRANZ MATZENKOPF : ARMERIA REALE, TURIN

Although so many allusions to Maria Theresa appear on this hilt, these can hardly be accepted as proof that it was either commissioned by her or intended as a gift for her. The 'VIVAT' phrase appears on officers' swords of the period, and it seems that any loyal subject was free to carry patriotic allusions such as the portrait and the heraldry on his sword-hilt.

The facts which suggest a connexion between the sword and the Habsburg family are as follows. Firstly, the tradition that it belonged to Maria Caroline, Maria Theresa's daughter. Secondly, the superb quality of the hilt, which is worthy of an Imperial patron. Thirdly, the portrait and initials of Maria Theresa.

The tradition that the sword belonged to the Emperor, being a gift of Maria Theresa, can very easily be dismissed. The sword is complete with scabbard, and though it is unlikely that the chape originally belonged to the hilt, there is no doubt that the locket is the original. It shows exactly the same hand as the hilt itself. The stud of the locket is chiselled with an heraldic cartouche, from which the original coat of arms has been ground away; it is, however, possible to see the marks of the grinding-wheel. The cartouche is surmounted by a simple coronet with five points as carried by a *Freiherr*. This fact disposes completely and absolutely of the suggestion that the sword belonged to the Emperor, as also of Ruprecht's theory that it was presented by the Prince-Bishop of Salzburg to the Empress Maria Theresa.

The next possibility is that the sword was a gift by the Empress. There are two grounds for doubting this—firstly, there is no inscription recording the gift, which of itself is unusual; secondly, it is signed by a Salzburg *Muenzeisenschneider* and it seems curious that Maria Theresa should have commissioned a Salzburg craftsman, who moreover held an official appointment at the Court of the Prince-Bishop of Salzburg, to produce the hilt. She had a *Muenzeisenschneider* at her own Court. The argument concerning the quality of the hilt is not particularly convincing. There were other princes in Austria, and not least the Prince-Bishop of Salzburg himself, who might have commissioned it. A sporting gun by the same hand as this hilt also has chiselled steel mounts of superlative quality. The foregoing has not solved the ownership of the sword, though it has shown that the occasion which it was intended to commemorate could have been either the impending coronation of Maria Theresa as Empress, or the successful progress of the War of the Austrian Succession and the withdrawal of Bavaria from the hostilities. As it was made by the officially appointed *Eisenschneider* at the court of the Prince-Bishop of Salzburg, it is reasonable to suppose that it was commissioned by the latter. It was intended as a gift to some person who held the rank of *Freiherr* only, and who had some significant part, perhaps in the negotiations which led to the Peace of Fuessen, perhaps in the preparations for the coronation itself. Its recipient may have been a soldier, statesman or Court official. Although it is thus necessary to abandon the tradition of Imperial ownership, the sword retains its importance as a superb example of the steel chiseller's art.

The question as to the craftsman who produced the hilt does not bring so many problems. On the moulding just above the shell, it is signed as follows, 'FRANTZ MATZENKOPF A SALZB.' Actually three generations of Matzenkopfs, each with the name of Franz, held in succession the office of *Muenzeisenschneider* and *Medailleur* at the Court of the Prince-Bishops of Salzburg during the Eighteenth and early Nineteenth Centuries. Ruprecht devoted a considerable amount of attention to the problem as to which of the three produced the hilt, and was able to demonstrate, by comparison with a figure of Justice on a medal issued on the occasion of the enthronement of Graf Schrattenbach in 1753, that it must have been made by the first of them. This is, in fact, correct, but it is now possible to demonstrate this with greater certainty. Ruprecht placed the birth and death of the eldest Franz some twenty years earlier than they actually took place. He was born about 1705 in the village of Prutz, in the Tirol, and received his initial training as a gunmaker in Vienna. He subsequently went to Prague, where he continued to follow

the same trade. He was, in fact, the only member of the family who actually made weapons and it is therefore, *a priori*, most likely that he would have chiselled the hilt. Three works by Franz Matzenkopf, dating from his Prague period, are known to me, and it is one of these which makes a positive identification possible. The first, a wheel-lock rifle, is known only through a proof taken from the engraved lock-plate, now preserved in the library of the Kunstgewerbemuseum, Vienna.* It is signed 'FRANZ MAZENKOPF A PRAG.' It appears to date from *circa* 1730, but might be a little later. The second is a flint-lock fowling-piece with chiselled steel mounts of exceptional quality. The fineness of the chiselling and the low relief in which it is executed are features which can also be recognized on the sword-hilt. The maker's mark on the barrel in the form of a bald-headed man is a punning allusion to the gunmaker's name (No. iv). It is also signed on the lock (No. v). This piece, now in a private collection in Vienna, came from the Armoury of Graf Thun at Teschen. The third work is a pair of pistols, signed as having been made at Prague, in the Keith Neal Collection, Warminster.

The tasks of the chiseller of fire-arm mounts and of matrices for the production of medals are closely allied, and it is not therefore surprising to learn that the Prague gunmaker was engaged by Archbishop Firmian of Salzburg (1727–44) to produce medals and coins. The earliest Salzburg coins bearing Matzenkopf's signature are dated 1727, but, considering that the flint-lock fowling-piece which he made in Prague could hardly be dated before 1730, it would seem that he did not go to Salzburg immediately but continued to work in Prague.

It was not till 1738 that Matzenkopf was officially appointed *Muenzeisenschneider u. Medailleur* to the court of the Prince-Bishop of Salzburg. His presence in Salzburg in 1738 is confirmed by the fact that the birth of a son was registered there in that year.

In 1745 he was appointed *hochfuerstliche Kammerdiener* to Firmian's successor. In 1755 he was succeeded in the office of *Muenzeisenschneider* by his own son, also a Franz Matzenkopf. The latest medal ascribed to the elder Matzenkopf is dated 1769; he died in Salzburg on May 2nd, 1776. He is described in the literature of numismatics as an artist of exceptional talent, whose medals rank amongst the finest ever struck at Salzburg. The illustrations to this article show beyond doubt that he can also be rated as one of the most skilled steel chisellers of his time.

Most of the extant chiselled steel hilts are of French manufacture, and very few have hitherto been attributed with any certainty to German steel chisellers. The Matzenkopf hilt is therefore of additional importance as a key-piece which renders possible the identification of unsigned examples by this master. It differs clearly from French chiselling, not only because it is carried out in lower relief—with the exception of the captive figure in the knuckle bow—but on account of the fineness of its execution. In style it belongs unmistakably to the last phase of Austrian Baroque. The spirit of Baroque is expressed not only in the passionate gestures and fluttering drapery of the figures, but also in the whole construction of the hilt, the lines of which are restless and involved. Thus in place of the simple curves of the shells and knuckle bar of a French hilt, the hilt has a complicated profile, composed of angles and re-entrant curves. Again, the spherical or ovoid form of the French pommel is here replaced by a magnificent urn which, on a different scale, might well have crowned the façade of a Baroque palace. Finally, the elaborate moulding of the knuckle bow and of the finial distinguish it from a French hilt. Of the many prints of designs for small sword-hilts that were published in Augsburg and Nürnberg during the Eighteenth Century, those which show the closest stylistic relationship to this hilt are to be found in the series published by Johann Baumgartner, of Augsburg, about the second quarter of the Eighteenth Century.

On the basis of stylistic affinity, it is possible to ascribe one other hilt to Matzenkopf, which, while slightly later in date, seems clearly to belong to the same phase of Austrian Baroque. In Nos. vi and vii are shown a view of the hilt and a detail of the shell-guard. It is preserved in the Armeria Reale at Turin. Also in Turin are the pistols and a saddle of Prince Eugène of Savoy, and it is not impossible that this sword also may have belonged to him. Matzenkopf's manner had few contemporary imitators, and one cannot point to other works which may be described as belonging to the same school.

It will be seen that the blade of the Vienna sword, which is etched and gilt along its whole length with a design intended to represent watering, is pierced with a number of holes. These were originally filled with silver studs, chiselled with ornaments such as shells, flowers, etc. A number of similar blades is in existence. An example in the Wallace Collection, No. 893, is illustrated in Part III of the catalogue, Plate 81. An examination of the Matzenkopf sword shows, firstly, that the blade has fairly recently been removed from the hilt, and secondly, that the locket of the scabbard has had an extra plate added to it at a later date to make it fit the blade more exactly. It is therefore quite possible that the blade is not the one with which the hilt was originally equipped. Neither the fish-skin scabbard nor the chape is original to the hilt.

This does not, however, complete the history of Franz Matzenkopf's masterpiece, for there are in existence a number of replicas of it, one of which, it has been claimed by a former owner, is an earlier version than the example discussed here.

Two of these replicas have been illustrated in the literature of the subject. The first was shown at the Loan Exhibition of Arms and Armour in the Metropolitan Museum, New York, 1911.* It was described as being of silver, cast, chiselled and gilt, having belonged traditionally to Prince Eugène of Savoy. It is believed to have been presented to the Pennsylvania Mu-

No. VII.—SHELL GUARD OF THE HILT SHOWN IN NO. VI

* Inventory No. 109 17.

* Illustrated in the catalogue, Plate XI.

(Concluded on page 76)

BAPTIST MAY'S COLLECTION

By R. B. BECKETT

No. I. *BAPTIST MAY*: BY SIR PETER LELY: PAINTED 1662: IN POSSESSION OF THE MARQUESS OF BRISTOL AT ICKWORTH, BURY ST. EDMUNDS

BAPTIST MAY—familiarly known as Bab May in his lifetime—was a prominent figure at the Court of Charles II, and his name is still commemorated for Londoners in Babmaes Street, not far from the scene of his former activities. Having gone abroad with the Royal family in his youth, he was rewarded after the Restoration with the not-unimportant office of Keeper of the Privy Purse. His supposed influence with the King was such that the Duke of York found it necessary to rebuke him for occasioning his master to sit up drinking all night in bad company. One part of his official duties was to act as a sort of paymaster to the Royal harem, and in particular to meet (if that were possible) the rapacious demands of Lady Castlemaine, later Duchess of Cleveland. 'Willson,' she is reported to have said to her woman, when a goldsmith was visiting her with some plate, 'make a note for this and for that to the Privy-purse for money.' Incidentally, Bab May was ranked with Prince Rupert among the four best tennis-players in the kingdom; and he was well known on the turf, matching his horse Thumper one Easter week against the King's 'topping horse Blew Cap.'*

Charles Beale visited him at his lodgings in Whitehall in April 1676, making a note of ten portraits there.† These were very much what one might expect from the owner's associations. Two were of Royalty: the King, and his sister-in-law, the Duke of York's first wife. Most of the other portraits were of ladies who may be said to have enjoyed demi-royal status, those with whom May's duties brought him, as it were, into official contact: the Duchesses of Cleveland, Richmond and Portsmouth, and Mistresses Gwyn, Davis and Robarts. These pictures were three-quarter lengths (then known as half-lengths), and are described, except for that of the Duchess of Richmond, as 'of Mr. Lely's doeing.' If only for iconographical reasons, it is a matter of some interest to ascertain what has happened to such a collection. The features of most of the sitters just mentioned are well enough known from their other portraits by Lely: but the aura of romance which has long surrounded the two actresses, Nell Gwyn and Moll Davis, has led to the naming of a wide diversity of portraits after them; and it has become difficult by now to be certain what they actually looked like. With Nell Gwyn, the interest is enhanced by the fact that the tercentenary of her birth falls in the present year, combined with a recent announcement from the National Portrait Gallery to the effect that the portrait there, which has for many years served to represent her in the popular imagination, is probably not one of Nell Gwyn at all, but

No. I. *BAPTIST MAY*: SIR PETER LELY: COURTESY OF LORD DE SAUMAREZ

* See the *Dictionary of National Biography*, and *Pepys's Diary*.
† *Vertue's Notebooks* (Walpole Society), Vol. IV, p. 173.

of some other person.* There could be hardly any doubt, however, that Baptist May's portraits were correctly named.

In order to trace the remnants of May's collection, it is necessary to give some account of his family. The Mays originally came from Mayfield in Sussex; but his father, Sir Humphrey May, Vice-Chamberlain to Charles I, acquired the seat of Carrow Priory in Norfolk: it was probably here that Baptist was born in 1629, being named after his uncle-by-marriage Baptist Hicks, later Viscount Camden; and the subsequent connexions of the family are mainly with East Anglia.† Bab May had two sisters, of whom Isabella married Sir Thomas Hervey of Ickworth, while Margaret married Thomas Lee and had a son called Baptist after his uncle. Their brother is said to have died unmarried in 1698; but he left a natural daughter known as the Lady Isabella, besides a son Charles, of whom little is known. Lady Isabella's son, John Turner, of Langham Hall near Bury St. Edmunds, left everything to his cousin Baptist Lee, of Livermere Park.‡ Livermere Park with its pictures eventually passed to Baptist Lee's niece, Caroline

* *The Times*, March 8th, 1950.
† Use has here been made of a pedigree-table kindly supplied by Lady de Saumarez, though it does not seem to be quite accurate on some details. Baptist's mother is said to have been Sir Humphrey's first wife, Jane Uvedale; but since she died in 1615, he must have been one of the children of the second wife, Judith Poley of Boxted, married at Bury. Baptist became M.P. for Thetford in 1680.
‡ The Rev. E. Farrer, *Portraits in Suffolk Houses (West)*, 1908, p. 243.

No. IV.—*NELL GWYN WITH A LAMB*: STUDIO OF LELY: LORD DE SAUMAREZ

No. III.—*DUCHESS OF CLEVELAND AND CHILD*: STUDIO OF SIR PETER LELY FORMERLY AT DITCHLEY: NOW IN THE NATIONAL PORTRAIT GALLERY

Wearg, who married Nathaniel Acton of Bramford Hall; and on the death of their son Nathaniel Lee Acton in 1836 an inventory of the pictures at Livermere was prepared by his nephew, Sir William Fowle-Middleton of Shrubland Park, who had inherited the property. This list shows that some of the pictures were then transferred to Shrubland. Shrubland in turn passed to Sir William's nephew, Sir George Broke-Middleton, and later to Sir George's niece, who married the 4th Lord de Saumarez. Their son now owns the property. The collection at Shrubland includes a portrait of Baptist May himself, and at least two other pictures which can be identified among those seen by Charles Beale, one of them being the portrait of Nell Gwyn.

Besides the one now at Shrubland, there is an earlier portrait of Bab May at Ickworth, where his sister was married. This is an oval head inscribed with his name and the date 1662, when the sitter would be thirty-three (No. i.) It is probably one of the oval portraits by Lely which Vertue saw at Lord Bristol's house in St. James's Square in about 1721, though he has confused the identity of the sitter with that of Thomas May the poet, who belonged to an earlier generation of the same family.* Mr. Collins Baker attributes the painting to Greenhill†; but it is difficult to believe that this fine portrait could have been done by Greenhill in the very year in which he came up as a youth from the country to enter Lely's studio, and there seems to be no strong reason for doubting the attribution to Lely himself, with whose style at the time it agrees. The portrait at Shrubland (No. ii) has also suffered

* *Notebooks*, Vol. V, p. 88.
† *Lely and the Stuart Portrait Painters*, Collins Baker, 1912, Vol. II, p. 8.

No. V.—*NELL GWYN WITH LAMB*: ENGR. BY GERARD VALCK AFTER LELY

No. VI.—*NELL GWYN & HER CHILDREN*: ENGR. BY R. TOMPSON AFTER LELY

from some confusion of identity, being entered in the Livermere list of 1836 as one of Baptist's brother, Sir Algernon May. It is in fact a replica of the well-known portrait of Baptist May acquired some time ago for the Royal Collection, and now at Windsor.* Both are fine paintings; but in the writer's opinion the Shrubland portrait is more likely to be the original, painted by Lely in about 1671.

Another easily identifiable portrait in the collection of Lord de Saumarez is that of the *Duchess of Cleveland*, to whose 'faction' Bab May is said to have belonged. 'Being as a Madonna with a babe' is how Beale described the portrait of her which he saw in the lodgings at Whitehall—a curious way of representing the lady called by Evelyn 'the curse of our nation'—and the description fits with the portrait now at Shrubland. This is a version, enlarged on both sides, of the well-known picture in the National Portrait Gallery, which comes from Ditchley, where one of her daughters was married (No. iii). Neither of these portraits, however, appears to be the original painting by Lely, which is presumably the signed version from the Bloch sale at Vienna in 1905.† Lely's studio made a regular practice of supplying copies of his portraits of such famous characters; and it probably turned out more portraits of the Duchess than of anyone else, for her patronage was eagerly sought. The impudent cast of her features makes her easily recognizable. The child with her has been supposed to be her first; but it is more likely to be, as given in the Ditchley catalogue, her last. This was Lady Barbara Fitzroy, born in 1672, reluctantly fathered by Charles II, but popularly reputed to be the offspring of a young officer then seeking advancement, who later became famous as the Duke of Marlborough.

We may now turn to Nell Gwyn, who came into favour when the Duchess was losing her influence. Bab May's portrait of her is given on Beale's list as *Mrs. Gwin with a lamb, h.l.* The description is slight, and the representation of the sitter as a shepherdess was a common enough convention in those days. There can be little doubt, however, that one of the pictures now at Shrubland Park is that to which Beale refers (No. iv). Confirmation is provided by a contemporary or nearly contemporary print, an engraving by Gerard Valck of a similar portrait of *Nell Gwyn* (No. v). In accordance with the practice of the time, the engraving would be in reverse to the original painting; and some variation of details is to be found in the various versions of such portraits supplied by Lely's studio. One version of this picture was with Thane in 1779; and another (or the same) was in the collection of the Duchess of Fife, a reproduction of which may be found in the Witt Library. Then there is at Brockhall near Weedon a version in which the head and shoulders only are enclosed in a feigned oval with the usual swags of fruits, and this is also in reverse to the engraving. Since it is known to have been for a long time with the Thornton family, it was probably acquired from Lely's studio by John Thornton of Brockhall, who served the office of Sheriff for the county of Northampton in 1674. It is possible that others remain

* Reproduced in *Lely and the Stuart Portrait Painters*, Vol. I, frontispiece.
† Reproduced in the above, Vol. I, p. 162.

to be discovered. Curiously enough, however, when Lely's stock-in-trade came to be sold up after his death, no portraits of Mistress Gwyn were included, though there were no less than thirteen of the Duchess of Cleveland. Whether this was because all the portraits of Nell had been eagerly bought up as soon as they were painted, while the Duchess had lost her popularity, or because Nell Gwyn's powers of patronage were not such as to lead seekers after office to display her portrait, it is impossible to say.

The date of painting, to judge from the style of hairdressing and the design, would appear to be about the same as that of *The Duchess of Cleveland and Child*, a year or two before the pictures were seen by Charles Beale. Lely is known to have painted two other portraits of Nell Gwyn, both of roughly the same date. One is the famous picture in which she was shown reclining unclothed as an Italian Venus—a distinctly more suitable way of representing her than that which was used by Lely in his 'Madonna' portrait. The Cupid attending her is said to have been her elder son, the Duke of St. Albans, which would give a date of about 1672. Vertue tells us that the King came in to watch the artist at work; and this seems to be the only recorded occasion when His Majesty (who does not seem to have shared his father's tastes) showed any active interest in art.* After the flight of James II, the picture passed into the collection of the Duke of Buckingham. This, or another version, was seen by Vertue at Cassiobury in the Eighteenth Century†; Richard Cosway, R.A., also had a version, and others are known. The third portrait by Lely shows *Nell Gwyn with her two Children*, and

* *Notebooks*, Vol. I, p. 97.
† *Ibid.*, Vol. IV, p. 17.

No. VIII.—ALLEGED PORTRAIT OF NELL GWYN (LELY STUDIO): NAT. PORT. GAL.

must have been painted about 1675: it was engraved by Richard Tompson between then and 1679 (No. vi), but the original has not been traced.

The portrait at Shrubland, which was presumably executed under Lely's personal supervision, may serve as a criterion for judging the authenticity of other supposed portraits of Nell Gwyn, of which it may be said that their name is legion. They cannot all be enumerated here, but the principal groups may be given. In the first place we have those which appear from the style of painting and dress to have been painted before 1670. One of the best known is that to be found in the famous Althorp gallery of beauties, probably painted for the 2nd Earl of Sunderland (No. vii). The title is an old one, but the features are difficult to reconcile with those in the Shrubland portrait. A similar portrait was exhibitied by the Marquess of Hastings in the National Portraits Exhibition of 1866, and may represent the same sitter.* Another portrait of this type belongs to the Uffizi Gallery, forming part of a series of beauties said to have been ordered by the Grand Duke Cosimo III from Lely in 1669; but here the titles seem to have been added in the Nineteenth Century by guesswork and not very good guesswork at that.†

Most of the portraits of Nell Gwyn, however, belong to a later period, when the hair was worn in a mass of short clustering curls, a style which became general in 1674 or

No. VII.—PORTRAIT SAID TO BE *NELL GWYN* AT ALTHORP: EARL SPENCER

* Photographed for the Arundel Illustrations of that Exhibition.
† *Apollo*, 1935, XXI, p. 369: reproduced on p. 370. The Director of the Uffizi Gallery has very kindly had a search for the original correspondence made among the Medici archives; but he reports that the documents are too numerous to enable the letters to be found unless a more definite clue can be given. The portraits themselves are now hanging in the Italian Embassy in London.

No. IX.—*COUNTESS OF NOTTINGHAM* : BY LELY : S. HARTVELD GALLS., N.Y.

No. X.-*LADY CORNWALLIS* : BY SIR PETER LELY : EARL OF ILCHESTER

1675, and may have been introduced by the actresses. The most famous example of this class is the picture in the National Portrait Gallery already mentioned, which was acquired from a London dealer in 1658, apparently without any previous history (No. viii). As the Director points out, the painting bears some resemblance to Tompson's engraving after Lely's portrait of Catherine Sedley, Countess of Dorchester, another Royal mistress; but it is difficult to be certain. For one thing, the female portraits of this period run very much to a generalized type, without much individuality; and lest one should be inclined to blame the portrait-painter for this, it is as well to remember that fashionable young women may help to obliterate their own personality in their desire to conform with the prevailing mode. Secondly, we have now come to a time when such portraits were being turned out from Lely's factory in stereotyped designs, the same poses being repeated over and over again: this was in order that the backgrounds and the draperies could be mechanically copied by the pupils from some prototype, with little or no variation. By way of comparison, we may take Lely's portrait of *Essex Finch, later Countess of Nottingham*, another engraved picture (No. ix). Here there is some difference in the landscape, but the draperies are almost fold for fold the same. The same design was used for Lely's portraits of *Mrs. Fountaine* (exhibited at Norwich in 1948) and *Viscountess Townshend*. Similar designs were used for the *Countess of Rockingham* and other girls married at this period. Almost any of these pictures, stripped of their previous history, might well pass for a portrait of Nell Gwyn. They conform very well, as Sir Henry Hake says, to the popular image of what Nell Gwyn *ought* to look like. Indeed, since it is probable either that Nell, when she left the stage, tried to look like the fashionable young ladies, or that the young ladies did their best to look like Nell, as young people of to-day may model themselves on the film-stars, the expectation may not be altogether unjustified.

Then, of course, we have the portraits in the shepherdess convention. These have naturally come to be associated with the name of Nell Gwyn on the strength of Beale's description of Bab May's portrait, though the convention is one which continued for many years and took many forms. They are usually in the design used by Lely for his portrait of *Lady Cornwallis* at Melbury (No. x) and for that of the *Duchess of Rutland* at Belvoir. Mr. Collins Baker mentions a portrait of *Nell Gwyn with a Lamb* at Belvoir, which may have been of this design. It takes more than the presence of a lamb, however, to prove that such portraits are in fact of Nell Gwyn. Finally, we have the portraits in which the head alone is shown. A representative example of this type is that acquired for the Metropolitan Museum in 1906, which came from the collection of J. M. Stewart (No. xi).

Though not quite so plentiful, portraits of Nell Gwyn's fellow-actress and competitor for the affections of Charles II, Moll Davis, are also numerous. Here we have an engraving by Tompson to guide us, and also an engraved head by Valck. Tompson's engraving shows her playing a lute (sometimes called a guitar). The original is a signed painting by Lely in the collection of Lord Bradford at Weston Park (No. xii), which may be the picture belonging to W. Mellish sold at Christie's in 1839. It agrees well enough with one's conception of the vivacious young girl who used to please the audience at 'the Duke's playhouse'

No. XI.—SUPPOSED PORTRAIT OF *NELL GWYN* : LELY : MET. MU. OF ART, N.Y.

No. XII.—PORTRAIT OF *MOLL DAVIS* : SIR PETER LELY : EARL OF BRADFORD

by dancing a jig in boy's clothes, described to Pepys by Mrs. Pierce as 'a most homely jade as ever she saw, though she dances beyond anything in the world.'

Bab May's portrait of her is not on the list of the pictures taken from Livermere to Shrubland, where there is no portrait corresponding with Beale's description: *Mrs. Davis with a gold pot, h.l.* There are several pictures elsewhere, however, which have been claimed to be Bab May's portrait on the strength of some accessory detail which Beale might conceivably have called 'a gold pot,' from a small casket on the sitter's knee to a large urn by her side. Such a claim has been confidently put forward on behalf of a signed portrait by Lely from Cassiobury, now in the collection of Lord Brocket, on the ground that Baptist's cousin Hugh May was the architect there (No. xiii). Unfortunately for this theory, the fashions indicate a much earlier period, probably just before the Restoration, and the lady is more likely to be a member of the Capel family, who were regular patrons of Lely. There is more to be said in favour of the portrait of *Moll Davis* at the National Portrait Gallery (No. xiv), which Mr. Piper tells me was engraved under the title of *St. Mary Magdalene*; but here again we are dealing with one of Lely's stock designs. It was used for a portrait of the *Countess of Northumberland* at Syon House, while variants were engraved as portraits of *Arabella Churchill* and *Hortense Mancini*. Another version, known as *Moll Davis*, was at Rushbrooke Park in 1919; and since Rushbrooke is near Bury St. Edmunds, this might perhaps give it a claim to be Baptist May's picture.

Among other supposed portraits of Moll Davis, mention may be made of one in the collection of the late Sir Edmund Davis, in the popular shepherdess design more usually associated with Nell Gwyn. The head bears some resemblance to Valck's engraving; but as the sitter was nameless when the portrait was sold with the Waterlow Collection in 1920, the identification is only speculative. Lord Braybrooke, in his notes to *Pepys's Diary*, mentions a full-length portrait of Moll Davis by Kneller at Audley End, from Billingbear, in which she was represented as a tall, handsome woman, and not in accordance with the description given of her by Pepys. But the most fantastic of these portraits must surely be that in the Bowes Museum at Barnard Castle, strangely attributed to William Hogarth, and showing a young woman in eighteenth-century dress (No. xv).

As previously indicated, some confusion had already crept into the titles of the Livermere pictures when the inventory of 1836 was prepared. Both *The Duchess of Cleveland* and *Nell Gwyn* are clearly mentioned as having been taken to Shrubland; but Bab May himself had become Sir Algernon, and his name was transferred to a portrait attributed to Van Dyck, which was not removed. Two other portraits by Lely were taken to Shrubland. One was called *Lady May*, possibly because it was regarded as a companion portrait to that of Sir Algernon. Beale mentions a portrait of *Mrs May's sister* at Whitehall, a three-quarter length by Lely; and since May is supposed to have died unmarried, the reference would presumably be to one of his own sisters, Isabella Hervey or Margaret Lee. This may be a Lely studio portrait now at Shrubland, showing a lady seated with a string of pearls in her hand: curiously enough it has also come to be known by the name of *Nell Gwyn*, and was actually supposed at the time of Ferrar's visit to be Bab May's portrait of her, though it

No. XIII.—SUPPOSED PORTRAIT OF *MOLL DAVIS* FROM CASSIOBURY : BY SIR PETER LELY : REPRODUCED BY PERMISSION OF LORD BROCKET

No. XIV.—*MOLL DAVIS* AS ST. MARY MAGDALENE : ENGRAVING AFTER A LELY STUDIO VERSION : COURTESY OF THE NATIONAL PORTRAIT GALLERY

does not agree with Beale's description, and the sitter is clearly a different person. Unfortunately, there is no way now of checking the identity.

The last of the Lely portraits transferred from Livermere to Shrublands was that of Louise de Querouaille, Duchess of Portsmouth, 'of a childish, simple, and baby face,' as Evelyn describes her. She had come over from France in the train of the Princess Henrietta a few years before Beale's visit to Baptist May, and had remained to become the King's mistress, when she is said to have proved the best ambassador that Louis XIV ever sent to England, so that her pictorial presence in Whitehall was to be expected. This picture is no longer traceable, and unfortunately Beale has left us no detail by which it might be identified. Portraits after Lely in conventional designs, with the usual accompaniment of a lamb or orange-blossom, were engraved by Blooteling, Tompson, Valck, and others; and several portraits (two originals and two copies) were included in the sale after Lely's death. May's portrait may have been a version of any of these.*

No. XV.—ALLEGED PORTRAIT OF *MOLL DAVIS* IN THE BOWES MUSEUM AT BARNARD CASTLE, NOTTINGHAM, ATTRIBUTED TO WILLIAM HOGARTH

It is possible that the missing portraits may yet turn up in some other Suffolk collection. It will be seen that the task of identifying such portraits may not be an altogether easy one; and we must be grateful for the work that is now being done at the National Portrait Gallery to clear away the confusion which has grown up in the course of three centuries. Acknowledgements are made to owners who have given kind permissions.

* A portrait by Lely from Coombe Abbey is reproduced in *Lely and the Stuart Portrait Painters*, Vol. I, p. 176. There are other portraits at Goodwood.

NORTHUMBERLAND HOUSE, CHARING CROSS : FROM THE PAINTING BY CANALETTO
IN THE POSSESSION OF THE MOST HON. AGATHA, MARCHIONESS OF SLIGO

TOURING FOR ANTIQUES IN BRITAIN

SUPPLEMENTARY TO THE ANTIQUE DEALERS' FAIR SOUVENIR

INVITING tranquil repose from a connoisseur, this graceful and finely detailed walnut chair, with its original eighteenth-century floral tapestry, is one of a pair at PHILLIPS OF HITCHIN.

BECKWITH'S also have this very early rarity, a finely preserved peg-tenoned chest or ark. The photograph shows the figure of the oak, but unfortunately not the lovely pale-grey colour.

LEAVING Hitchin by road about 1.25, you will be able to see this 1780-period long-case clock, in lovely golden yew-wood case, at BECKWITH & SON OF OLD CROSS, HERTFORD, registering the time shown in our picture. The movement is by Sweeper of Romsey.

THIS well-patinated mahogany chair of the 1765 period, to the left, shows the restrained and crisp carving of a skilled craftsman of the Chippendale school. It is from a set of eight at J. & W. TWEED OF 408/10 LEEDS ROAD, BRADFORD, who also have the interesting late-seventeenth- or early-eighteenth-century oak gate-leg scrutoire.

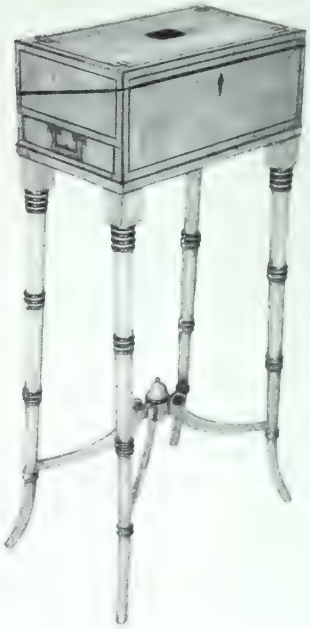
HERE WE ARE GOING NORTH THROUGH HERTS TO YORK, NEWCASTLE, ABERDEEN, THEN TO GLASGOW, KENDAL, DOWN WEST, SOUTH, AND HOME COUNTIES.

THOUGH obviously owing much to the Pepys bookcases at Cambridge, this late-seventeenth-century oak example is smaller in scale and appears remarkably modern in design for its period. Its size, 4 ft. wide × 5 ft. 9 in. high, commends it to the home of to-day. CHARLES E. THORNTON, THE ADAMS HOUSE, PETERGATE, YORK.

ANOTHER fine bookcase at THORNTON'S. This Sheraton-period mahogany example is beautifully proportioned and with first-quality veneer all over, including the exceptionally narrow upper door framing.

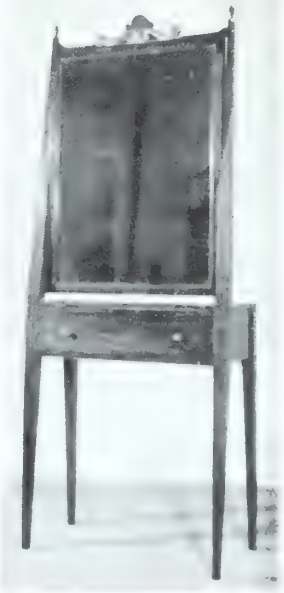
AN unusual but extremely practical mahogany centre writing-table of small size on pillar and tripod. The clever arrangement provides good storage accommodation with comfortable leg room. On the right, an attractive little Regency drum table. Completing the group, four octagonal tea caddies and a papier mâché Regency clock. W. F. GREENWOOD & SONS LTD., 24 STONEGATE, YORK.

ALSO at GREENWOOD'S is this bird's-eye-maple writing-box, decorated with black lines and mounted on stand with elegant ring-turned tapered legs.



AT CHARLES CASIMIR'S OLD PEWTER SHOP, HARROGATE, are these museum pieces: an English wassail cup (below) engraved with tulips and roses, *circa* 1640, touch marked specimen G.F. in beaded circle, and a remarkable array of Old English church flagons dating from 1610, a very early date for an English pewter flagon.

THIS elegant Queen Anne silver porringer shows perfect marking. It is by Eli Bilton and bears Britannia mark, Newcastle, 1703. Appropriately, REID & SONS LTD., 23/27 BLACKETT STREET, NEWCASTLE-ON-TYNE, offer it for sale.

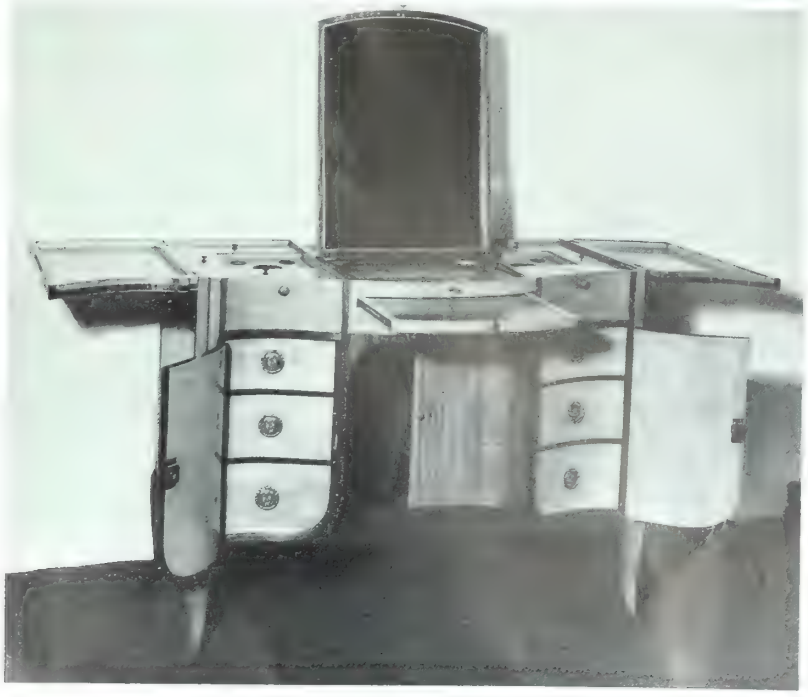


JOHN BELL'S OF ABERDEEN have all these fine-quality mahogany pieces, in original untouched condition: a two-tier adjustable bookshelf on original stand of the 1760 period; a pair of important single chairs of the Chippendale period, with graceful cabrioles, scroll toes and unusual features in their crisp and excellent carving; a late-eighteenth-century mahogany cheval dressing-table, providing unusually large mirror above a fitted drawer with folding top—a rare and desirable little piece, only 28½ in. wide.

PATRICK NASMYTH (1787–1831), son of Alexander Nasmyth, whose works became so popular in his lifetime that they earned him the name of the English Hobbema. This is really an unusual choice of subject for him, as he was seldom concerned with mountain scenery, preferring as a rule homely subjects. Here we see him inspired by a Scottish theme, a village consisting of a farmstead and a few cottages with mountains in the background, near his birthplace, Edinburgh. The picture is shown by IAN MACNICOL, 156 BUCHANAN STREET & 50 WEST GEORGE STREET, GLASGOW, C.2.

IS it fanciful to imagine that the oyster-shell veneer of this fine William and Mary tallboy resembles the rubble walls of Sizergh Castle, Westmorland, which once housed it? Olive-wood, yew and black oak are all represented in the veneers. Shown by TELFORDS OF GRASMERE LTD.

THE most ardent modernist could safely include in his collection this flush bow-fronted eighteenth-century fitted dressing-table in satinwood with rosewood bandings, but 1950 might find difficulty in matching the quality. On the right is a fine study in oils, signed by Gustave Jean Jacquet (1846–1909). J. R. COOKSON LTD., 99 HIGHGATE, KENDAL.

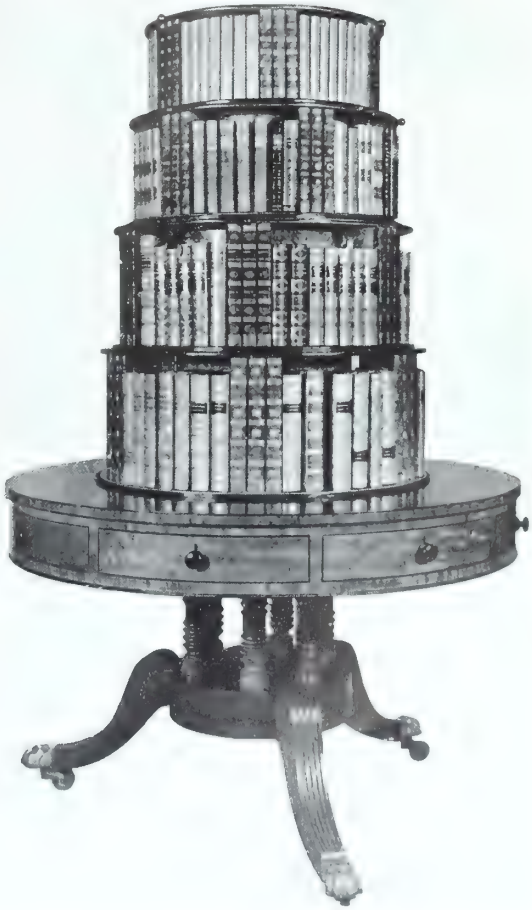


THERE is great charm in the unusual outline and simple tracery of this mellow walnut bookcase, made at the turn of the Seventeenth and Eighteenth Centuries. HENDERSON WHITE LTD., 95 BRIDGE ST., DEANSGATE, MANCHESTER 3.

JUDGING by this picture, a treasure-hunt will yield good results in the upper gallery at FREDERICK TREASURE LTD., THE 'TREASURE' HOUSE, PIT STREET GALLERIES, PRESTON.

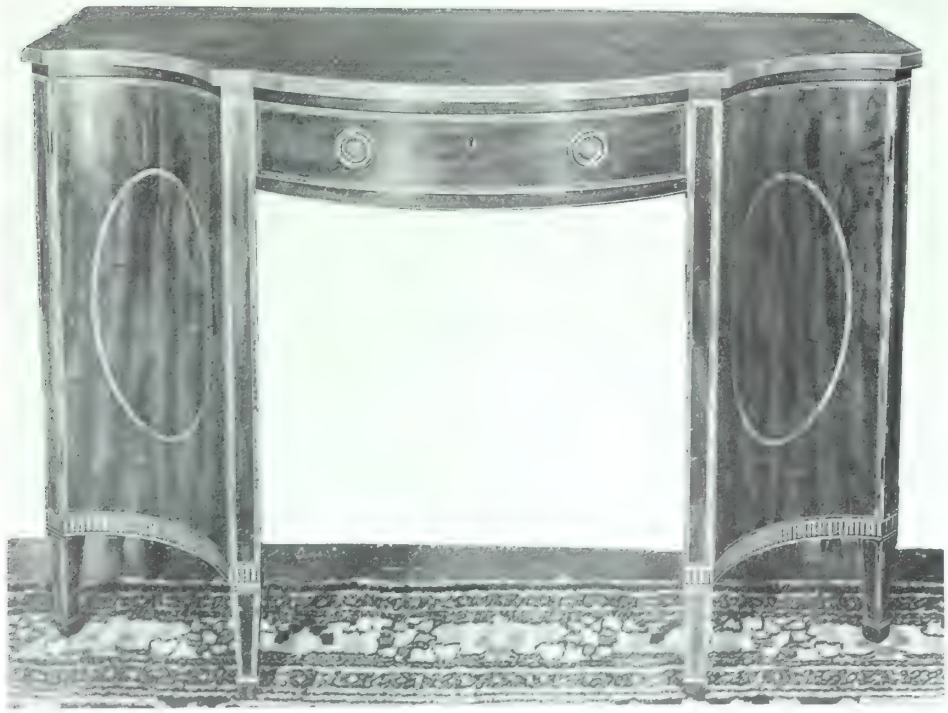
ALSO at QUINNEYS is this fascinating Regency mahogany tier of revolving bookshelves. One of the ebony 'lined' drawers of the table is fitted for writing.

WE may have advanced in tools for writing, but not in making desks, since 1760/70, when this beautifully proportioned mahogany pedestal desk was made. QUINNEYS LTD., 61 BRIDGE STREET ROW, CHESTER.



ARE you looking for fine silver, such as this 1699 William III tankard by John Jackson, the 1691 William and Mary dredger by Isaac Callard, or the pair of George III *entrée* dishes of 1813, or for Chinese jade or ivory figures? They are all at MARTIN & CO. LTD., PROMENADE, CHELTENHAM.

TO garnish your mantelshelf, what could be more decorative than this outstanding set of Rockingham vases, painted with fruit and flowers both sides, on a cobalt-blue and gold background? The graceful curves of this finely carved Queen Anne walnut chair invite you to C. & D. O'DONOGHUE, 12 VICTORIA PARADE, TORQUAY.

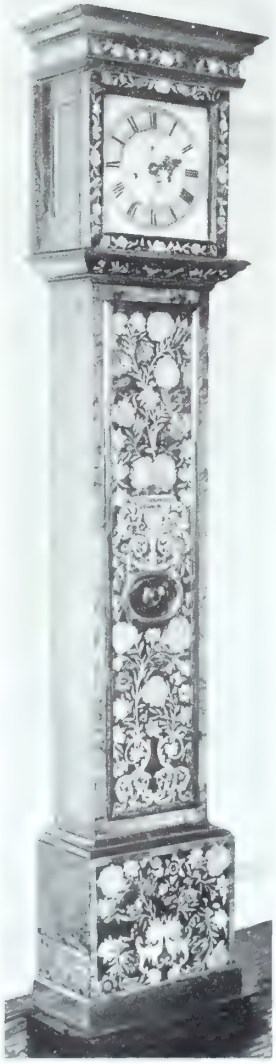


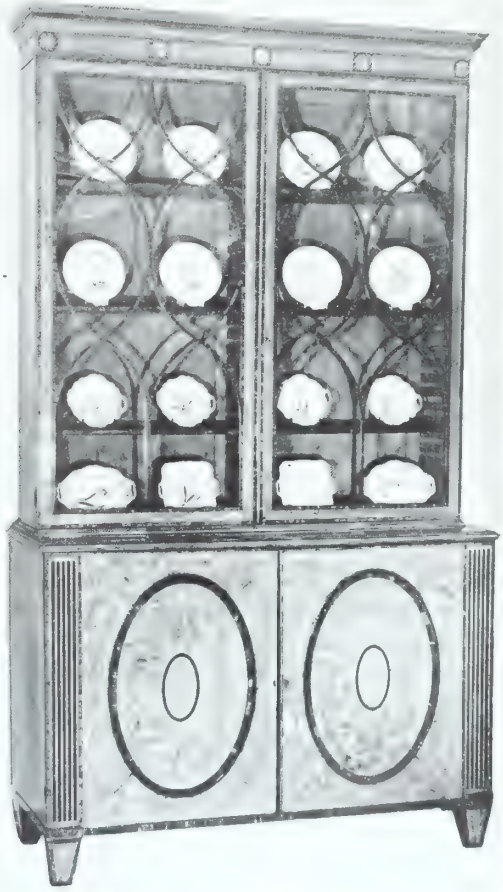
LOVELY sweeps and fine-quality mahogany veneers, with box and kingwood bandings, were combined with the best workmanship to create this refined dressing-commode of the late Eighteenth Century. LEGG OF DORCHESTER.

THIS is one of those meticulously painted Dutch flower-pieces which tempt you to brush the insects and dewdrops off the fruit and flowers. It measures 52 in. × 42 in., and is signed with the monogram of Hendricks, born at Amsterdam in 1744. It is to be seen at VICTOR NEEDHAM LTD., 8 LANSDOWNE ROAD, BOURNEMOUTH.

THE simplicity is deceptive; great skill in design and workmanship and the finest materials were essential to create the balance of ornament in this veneering. The mellowing achieved by time has completed this perfect setting for porcelain or books. J. W. BLANCHARD, WINCHESTER.

THE variation in the moulded outlines of the raised panels of each pair of drawers is an interesting feature of this William and Mary oak and fruitwood chest, on original stand. JUDGE JEFFREYS' LODGINGS, DORCHESTER.





NOW at JUDGE JEFFREYS' LODGINGS, DORCHESTER, this striking clock has measured time since 1695, having been made by John Cotsworth of London. The case is a fine example of floral marquetry, faded to a lovely colour.

AT ST. MARGARET'S PRIORY, TITCHFIELD, HAMPSHIRE, the background of living over five centuries has been merged into the amenities of to-day. In a fascinating building, with Tudor and Georgian wings, is gathered together furniture covering the same periods, as shown in these two pictures. Here the visitor can study potential purchases at leisure, enjoy good food and, if desired, spend the night in a bedroom replete with modern comfort.

WHEEL-BACK chairs are appropriate in this setting of GEORGE A. TURNER'S BASSETSBURY LANE MILL at LONDON ROAD, HIGH WYCOMBE, where visitors are intrigued by the sound of water rushing over the mill-wheel under the floor. Here is a panorama of country-made, simple furniture, with its apposite accessories of treen, old brass, copper, pewter, lustre and wrought iron.

ABOVE are things made beautiful simply by fitness for purpose and craftsman's perfect knowledge of material. A George I punch-bowl, made in London by Simon Pantin in 1716, and a 1717 George I ladle by William Fleming. At BRACHER & SYDENHAM, 26/30 QUEEN VICTORIA STREET, READING.

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

REDISCOVERY OF A TINTORETTO

IT is not often that a museum has the opportunity to make a sensational discovery among its own collections, to find a masterwork of high importance reposing under layers of soot and discoloured varnish which had entirely hidden the greatness of the art beneath. The recent cleaning of a large painting of the *Nativity*, a little over eleven feet in width, which Quincy Adams Shaw gave to the Museum of Fine Arts in Boston some years ago, revealed, after eighteen months of patient work, a subject which Mr. W. G. Constable does not hesitate to ascribe to Tintoretto. It was only after X-ray and chemical tests were made on the begrimed canvas that the decision was made to find out what lay beneath the layers of candle soot, heavy varnish, and the darkened and yellowed oil with which the surface had been liberally treated in the past. Some repainting was also encountered. The painting came from a church in a small town north of Florence, where it hung over the altar in the Nineteenth Century. It was acquired by Mr. Shaw's father in 1874.

Mr. Constable assigns the work to the period about 1570, when the painter was just over fifty years old. The Holy Family with St. Anna and a kneeling shepherd form the central group in a landscape which is cut off sharply at the top, suggesting, even, that the painting originally may have been higher. At the left the three Magi are shown approaching on horseback; at the right is the scene of the Annunciation to the Shepherds. One of the sheep having evidently accompanied the kneeling shepherd, who has come to the manger in advance of his brethren, stands in front of the Child, a symbol of the Pascal Lamb. The detail of the painting of the cock, dog and rabbit is charming. The real magnificence of the painting is in the central group, and here Tintoretto shows himself, as always, the great painter of figures. Through gesture and posture he expresses emotion and drama. Tintoretto's drawings show his unending preoccupation with figures; landscape as such is of slight interest to him. His method is to show the figure boldly isolated from the background; he is concerned not with nuances of atmosphere but with the significance of form and movement. Light plays its part in this drama, not to create atmosphere, but in the way a crescendo of tone expresses emotion in music.

Pietro Aretino once commented on the 'brevity' of Tintoretto. The painter does not bring in any more detail than necessary, does not finish that detail with anything of the literalism of the Gothic artist, where texture and surface receive at every point the same degree of care and attention. His colour is rich and glowing, and its freshness is probably greater than it would have been after so long a period had it not had its protective cover.

Tintoretto's method of procedure has been described in detail by Ridolfi. After making a preliminary sketch of the whole composition he would construct a miniature stage with actual models and arrange the lighting. Then one by one each figure in the composition would be drawn from living models, a singularly modern approach. He finally made a colour-sketch for the guidance of his assistants in preparing the canvas. In the light of this it is interesting to study the *Nativity*, where it is so evident that he has worked with definite plan over the figures, the half-kneeling St. Anna with her arms spread in wonder, the Virgin and Joseph with hands folded in reverence. There is no line left to chance; the figures of the ox, ass and lamb all point to the Child, and the forms of the three animals that take no part in this interplay are like so many passages of light introduced at necessary points to give harmony, and also feeling, to this broad composition.

The painting now takes its place among the most-prized works at Boston's Museum.

THE PILLSBURY BEQUEST

WE have suffered the loss of one of the greatest and at the same time one of the most modest collectors through the death last March of Alfred Fiske Pillsbury, of Minneapolis. His interests covered a wide field of Oriental art, but his greatest admiration was for the examples of early Chinese periods, especially the Chinese ritual bronzes of the Shang Dynasty, which probably were his most treasured possessions. When he had his portrait painted he was shown with a prized *chia* from An-yang in the background. His collections also included archaic jades, Wei and T'ang tomb figurines, and T'ang

THE NATIVITY : BY TINTORETTO, *CIRCA* 1570 : MUSEUM OF FINE ARTS, BOSTON : A GIFT OF MR. QUINCY ADAMS SHAW : 138½ IN. WIDE × 61 IN. HIGH

CHINESE BRONZE COOKING VESSEL, *TING* SHANG PERIOD, 1766–1122 B.C. : MINNEAPOLIS INSTITUTE OF ARTS : A. F. PILLSBURY COLLECTION

pottery, Chinese monochrome porcelains, Persian pottery and Khmer Buddhist sculpture.

Not long before his death he acquired three especially choice Chinese bronzes, of which a cooking-vessel of the *ting* class, evenly covered with a grey-green patina, is illustrated. It was the third *ting* of rectangular form to enter his collection, and the twelfth of this type of ritual vessel. Here is a piece which exemplifies the strength and simplicity of Shang artistry, the feeling of primitive form and sophisticated detail. The contrast of plain and ornamented surfaces is effective, and the scored flanges on the body and at the tops of the legs are typical of Shang style. In the band around the upper part of the body is a design of turning dragons, finely proportioned to the space they fill, and showing the ease with which the bronze worker adapted a symbolic form to conventional decoration.

The analysis of the dragon motif in Dr. Bernhard Karlgren's *New Studies in Chinese Bronzes*, based on an examination of over twelve hundred examples, differentiates nine types of dragon forms, such as beaked, trunked, winged or turning, etc. Here the last-named has been used in a bold and skilfully worked design. It is interesting to compare this Shang *ting* with another in the Pillsbury Collection which was illustrated in THE CONNOISSEUR, September 1943, page 53, showing a later Shang development in a quite unusual piece, with its shallow circular body resting on animal supports, and its lively treatment of a band of cicadas around the body framed in eyed diagonal bands that only on examination reveal a highly conventionalized dragon motif. Whether the surface was fully covered, as in the latter piece, or contrasted with the plain surface as here, the Chinese artisan always displays his free handling of the often repeated formula.

There are many reasons why bronze was in all ages held by the Chinese in the greatest esteem. Rustless and almost imperishable, it was the traditional metal. The Nine Cauldrons (*tings*) of the Great Yü were once symbols of Imperial Power.

In company with the *ting* illustrated, a Shang food-vessel of *Kuei* type and without handles, rare in this respect, and also a *yu*, a covered vessel with a bale handle, were final additions to the collection. Announcement of their exhibition was followed shortly after by the regrettable news of Mr. Pillsbury's death; then came the statement that this generous collector had made the collections, so long on loan at the Institute, its permanent possession. Plans are being made which will result in the re-installation of the Pillsbury Collection this autumn.

SPANISH GOTHIC SCULPTURE AT THE CLOISTERS

AFTER being closed for several months, the Gothic Chapel at The Cloisters in Fort Tryon Park has been reopened following the installation of three Catalan tombs originally in a monastery near Lérida in Spain, and three monumental Gothic figures in limestone of a quality rarely seen except in their original architectural settings.

The newly acquired tombs are of three members of the Urgel family from the Monastery of Santa Maria de Bellpuig de Las Avellanas, and they are now reunited with the tomb of Armengol VII, founder of the monastery about 1146, which has been in the collection of The Cloisters since 1928. The newly acquired tombs are those of Armengol X, who died in 1314, and of his younger brother, Don Alvaró de Cabrera the younger, who died in 1299 in the battle for Sicily. There is also the tomb of Doña Dulcia, wife of Armengol VII, who died in 1208. It is not known who carved the Avellanas tombs, but they show French influence, like the retable from Angelsola now in the Boston Museum, and some sculptures at the Cathedral of Tarragona, as pointed out by James J. Rorimer in *The Art Bulletin*, Vol. XIII (1931). Contemporary texts mention French sculptors as working in Catalonia.

Of exceptional importance for their fine state of preservation as well as their artistry are the large limestone figures of Saint Margaret and another saint, representing Spanish sculpture of about 1330, which have also been acquired by the Metropolitan Museum for The Cloisters. Both have their original canopies, and now that layers of overpaint have been removed, much of the original polychromy is revealed, the green and reds giving an unusually good impression of the original appearance of these statues. Their attribution to the Catalan school is based on their likeness to a figure of Teresa de Moncada Cervera in the Provincial Museum at Lérida. It is known that this figure must have been carved in 1331, and while it is not known that the two saints come from Lérida the similarity in style makes them harmonious companions for the Avellanas tombs in the Gothic Chapel.

Following the sequestration of Church properties in Spain, 1835–7, tombs and other sculptures in churches were sold, and the Avellanas tombs were long in private ownership. In 1906 the effigies and sarcophagi were sold and the bodies transferred to the parochial church of Vilanova de la Sal. But it was not until recently that the Museum could conclude a long effort to reunite the Urgel tombs. The monumental sculptures, whose original location is unknown, were for many years in the possession of a Madrid antiquary, who kept them hidden in a barn, and they were rediscovered only after his death during the civil war in Spain in the 'thirties.

ADDITIONS TO THE ROSENWALD COLLECTION

SOME noteworthy subjects have been added by Lessing J. Rosenwald to his collection of prints and drawings which he presented in 1943 to the National Gallery of Art in Washington, D.C. He has made additions from time to time, the most recent including a page from a large Italian Bible of the mid-Twelfth Century, along with another work of the mediaeval illuminator in a page from a *Commentary* on the Apocalypse, both formerly in the Thyssen Collection.

From a group of old-master drawings until recently in the Liechtenstein Collection at Vaduz comes a Franco-Flemish drawing, *The Death of the Virgin*, of the end of the Fourteenth Century, while the little-known prints of the Danube school, the work of Lautensack and Hirschvogel, were formerly in the Harrach Collection of Vienna.

Illustrated here is an engraving, *Rest on the Flight into Egypt*, by the Master B M, one of the circle of Martin Schongauer, working in the region of the Upper Rhine shortly after the middle of the Fifteenth Century. While his style is cruder than Schongauer's, he also has the master's ability in composition, introducing a dramatic effect in the handling of figures which enters into the tradition of the engraver at this time. No longer does a mass of meaningless if charming ornament concern the artist; he begins to work towards expression of emotion and portrayal of form in a broader sense. The emphasis is directed

where the artist determines, and every line is subordinated to the central group, even the lines of the angel's wings form a kind of canopy to lead the eye to the Child on the Virgin's lap. The distant city view is subordinate, and the treatment of the foreground vegetation is done with a kind of crude realism instead of emulating the *mille-fleur* ground of the Gothic tapestry, as in the work of the Master E S not so long before. The influence of Schongauer helped to free the engraver from the purely decorative and to sweep from the foreground anything that distracted attention from the main theme. A true feeling for landscape and its relative parts enters into engraving at this time, and figures are portrayed with a growing appreciation of form and movement.

ONE HUNDRED MASTER DRAWINGS

IN the autumn of 1948 seventy master drawings were assembled from various sources in public and private collections in America for showing at the Fogg Museum of Art in Cambridge, Massachusetts, in honour of the seventieth birthday of Paul J. Sachs, whose influence has been so great in directing the eyes of modern collectors and students to the value and beauty of drawings. With these seventy drawings were shown thirty more which had been acquired by the Fogg Museum since 1940.

Since special exhibitions, assembled with great care and subject to the many difficulties attendant on the securing and transportation of valued objects have a comparatively brief existence, it always seems a pity that the value of the event may cease with the occasion itself, and become only a memory to those who were so fortunate as to attend them. To give such an occasion permanence can be effected

SAINT WITH BOOK ON HER KNEES : BY HUGO VAN DER GOES, 1440? 1482 COLLN. MR. AND MRS. L. V. RANDALL, MONTREAL : *100 MASTER DRAWINGS*

REST ON THE FLIGHT INTO EGYPT : ENGRAVING BY THE MASTER B M ROSENWALD COLLECTION : NATIONAL GALLERY OF ART, WASHINGTON, D.C.

only by the production of an adequate catalogue, as has been done in the case of the exhibition at the Fogg. Under the able editing of Miss Agnes Mongan, Curator of Drawings in the Fogg Museum, an excellent catalogue, *One Hundred Master Drawings*, has been prepared and has just been issued by the Harvard University Press. Every one of the drawings is superbly rendered in collotype and described with full notes.

Some of the subjects are well known, such as Michelangelo's studies for the *Libyan Sibyl* in the Metropolitan, the magnificent Dürers of the Pierpont Morgan Library, and the Boston Museum's *Head of a Young Man* by Lorenzo di Credi. Twenty-three of the subjects had never been known in America before the exhibition, and many have never been reproduced before, such as the *Crucifixion* by Gerard Horenbout, or the *Peasants Snaring Birds* of Hans Bol.

A most remarkable work, heretofore unillustrated, belonging to Mr. Robert Lehman, shows a fantastic design in a segment of a circle, *Men Shovelling Chairs*, the work of an unknown follower of Roger van der Weyden about 1460. Although the significance is not clear why these peasant figures should be engaged in overturning and pushing chairs and stools with shovels, Dr. Erwin Panofsky has called attention to the fact that probably some reference to a social revolution is intended. 'To overthrow the stools' was a saying that referred to a state of political unrest. The reason for the form of the design, in a curved band, is also not discovered, as it is not adapted to any known decorative use, such as a collar, bowl or head-dress.

Also unpublished previously are two delightful small drawings, now owned by the Fogg Museum, showing the heads of the *Virgin* and the *Angel Gabriel*, apparently the remains of an early model-book and drawn by a Franco-Flemish master about 1390 1400. They are on vellum and done in brush with grey and light-brown wash and touches of red. These exquisite little drawings, measuring only two inches in height, are like two heads in one of the few surviving model-books of the late mediaeval period in the Vienna collections.

A very fine drawing, *The Presentation in the Temple* by Poussin, has also been unknown until recently. It is not related to any known

painting, but is characteristic of his fully developed Classicism, probably representing his late forties.

The delightful drawing, which we illustrate, *Saint with a Book on her Knees*, by Hugo van der Goes from the collection of Mr. and Mrs. L. V. Randall in Montreal, is one which was not known before 1935. It is executed on paper prepared with a green ground on which the figure is done in brush in grey-brown ink heightened with white. The original painting for which this figure was a study is known to-day only in a copy by the Master of 1499 in the Benziger Collection, Solothurn, Switzerland. The figure is, however, closely related to that of the Magdalen of the right wing of the Portinari altar-piece, which was painted probably about 1475.

The figure was copied by other artists, and the catalogue makes note of three such instances, once in the Grimani *Breviary*, once by Sanders Bening in a *Book of Hours* ordered by Hippolyth Berthoz, and once in the work of Bening's pupil, Horenbout, in the *Breviary* of Mayer van der Bergh.

VENETIAN GLASS CUP

A MAGNIFICENT Venetian glass cup, standing over thirteen inches high, which was once owned in Vienna by Baron Nathaniel de Rothschild and later passed to his nephew, Alphonse, has lately been secured by the Cleveland Museum of Art. It originated probably at the end of the Fifteenth or early Sixteenth Century and is a superlative example of the work of the glassmakers of Murano. Enamel decoration and gilding are employed in a restrained degree which in no way detracts from the massive form of the bowl and stem, or the translucent fabric of the glass. The suggestion of fluidity of the molten state is preserved in the freely modelled flutings of the trumpet-shaped stem and foot, the central knop, and the swirl on which the bowl rests.

The ornamental band at the top of the bowl consists of enamel dots in blue, red, green and white enclosed by parallel dotted bands. The effect is that of a simplified, primitive scale design. On the rim of the foot the arrangement of dots of enamel becomes more definitely triangular. The bowl is decorated with small gilt lozenges having seedings of blue enamel at the corners, and gilding also appears on the knop and there are traces elsewhere on the stem, where the gilding has been worn away. The proportions of this beautiful cup display all the grace and elegance associated with the most glorious period of the Renaissance.

VENETIAN GLASS CUP, FORMERLY IN THE ROTHSCHILD COLLECTION ; HEIGHT 13¼ IN. ; LATE XV OR EARLY XVI CENTURY. CLEVELAND MUSEUM

The cup from the Rothschild Collection joins in the Cleveland Collection a blue-glass ewer of Venetian origin, decorated more lavishly with enamel, but of about the same period, which was acquired by the Museum in 1944.

CELTIC JEWELLERY

AN ancient Irish gold treasure acquired by the Boston Museum of Fine Art in March includes three pieces of prehistoric Celtic jewellery of a type which is probably not duplicated in other American collections. They were found towards the middle of the Nineteenth Century in County Donegal, Ireland, and constitute part of the few remaining evidences of an early culture. The pieces consist of two armlets and a torque, the armlets being penannular in form, and shaped from rods of solid gold unornamented except for their enlarged terminals, which in one case are flat and in the other cup-shaped. The torque is a twisted ribbon of thin gold. They are being shown along with a collection of other recent additions to the Museum, including a set of three seventh-century B.C. Greek griffin heads cast in bronze.

A BYZANTINE *MADONNA* FOR THE NATIONAL GALLERY

WHILE it may seem at first that the gift to the National Gallery of the Kahn *Madonna Enthroned*, by a Byzantine master of about 1200, might better have been made to another public museum, since it resembles so closely a subject already there in the Mellon Collection that they have frequently been attributed to the same hand, it will without doubt be of great value to students to be able to compare so easily these two related works. The painting illustrated, which has long been known in the Otto H. Kahn Collection, has been left by the will of Mrs Kahn to the gallery in the nation's capital, while the Mellon panel was acquired in 1937. Both panels were, in fact, united before this, having hung for centuries in a convent in Calahorra, Aragon, Spain, so there is further reason, if only of sentiment, for bringing them together once more.

The work is thought to have been done by a Greek artist either in Constantinople, as Bernhard Berenson has suggested, or perhaps in Italy. Wherever it was painted, it is a splendid example of the Byzantine style, and seems as much a product of the period when artists worked according to the instructions in the twelfth-century *Hermeneia*, as a painting of the period of Giotto seems to be the embodiment of the rules laid down by Cennini in his *Trattato*. There is in the formal treatment, the set pose, the arbitrary folds of the draperies, rendered in so exact a fashion, nothing that is unfeeling; rather the peace and harmony of a well-ordered hieratic style is here, one that carries with it a suggestion of the repose and piety of the *scriptorium* where the painters sat together while pupils read aloud in turn from the instruction book. The *Hermeneia* contained rules for painting and gilding followed for centuries at Mount Athos, and has been traced to the painter Manuel Panselinos of Thessalonica, of the Eleventh or Twelfth Century. In the rhythm of the lines of the draperies, the movement of the arms and hands, the inclination of the head, there is an impression that these austere forms speak of a mystery; they direct the attention of the worshipper to a different world than the one around him. This type of Byzantine *Madonna Enthroned* is known as the *Hodegetria*. It shows her seated in majesty on a richly decorated throne, her robe is blue, with the folds of the drapery indicated in lines of gold. The Child is in red, while in the Mellon panel He wears an orange robe and green mantle, and the throne is a circular one, while the Virgin wears a red mantle. Both panels are alike in showing the roundels above the throne, with angels holding an orb and sceptre. The fine state of preservation of the two paintings makes them of especial value to students of Byzantine art.

PHILADELPHIA MUSEUM'S JUBILEE

THE Philadelphia Museum of Art, founded in 1875 as the Pennsylvania Museum of Art but known under its present name since 1938, is celebrating its Diamond Jubilee this year. A gift in recognition of this event is the fifteenth-century French Gothic chest which has just been presented by a frequent donor to the Museum, J. Mitchell Elliot. It is a welcome addition to a collection which is already rich in examples of French wood-carving as represented in

MADONNA AND CHILD ENTHRONED : BYZANTINE SCHOOL XIII CENTURY : FROM THE OTTO H. KAHN COLLECTION THE NATIONAL GALLERY OF ART, WASHINGTON, D.C.

architectural elements and furniture formerly in the Edmond Foulc Collection.

The construction of the chest shows a heavy dovetailing at the ends in place of the mortise and tenon and pegged joints characteristic of the English Gothic chest of about the same period. The type of carving in the roundels has a sinuous quality of line and suggests the pattern of stone tracery framing the stained glass of the church window. A further suggestion of Gothic architecture, so often seen on the decoration of chests, ambries, tables and other pieces of furniture, is evident in three rectangular panels with motifs which suggest lancet windows. The undulating lines of the roundels are a full expression of Flamboyant Gothic, and while the exaggerations of the style had sometimes an effect of capriciousness where larger areas were concerned, its application as an incidental decoration to a plain surface is most happy.

ANTHONY IMBERT'S PAINTING OF THE ERIE CANAL CELEBRATION

THE name of Anthony Imbert is associated chiefly with the development of lithography in America and we are surprised to be reminded that he was also a painter, a forgotten fact brought home to us when the Museum of the City of New York recently acquired from an anonymous donor Imbert's painting of *The Erie Canal Celebration* in New York harbour, November 4th, 1825. This French *emigré*, formerly a naval officer, was the founder of one of the early New York lithographic firms in the late eighteen-twenties. From his press came the thirty-seven lithographs prepared to adorn the pages of the *Memoir* of the Erie Canal Celebrations, which was written by Cadwalader Colden and presented to Mayor Philip Hone at that time. Six months later it was published with an appendix containing a full account of the speeches and a Report of the Art Committee, prepared by Archibald Robertson, whose Columbian Academy on 79 Liberty Street was probably the art centre of New York at the time. The lithographic illustrations were produced at Imbert's press, and a copy of the work was sent to the King of Bavaria, where lithography had been invented by Senefelder about 1796, as an evidence of the introduction of this new graphic process in America.

Imbert's work as a painter is also associated with the Erie Canal Celebration in the Museum's new acquisition. This highly interesting painting descended in an English family although it has been for some years in America. It shows a view of New York harbour from the Jersey shore, with two English naval vessels, the *Swallow* and the *Kingfisher*, joining in the celebrations. This work bears out the remarks on Imbert from Robertson in Colden's *Memoir*. Robertson says: 'Mr. Imbert, the Lithographer, is professionally a Marine Artist; originally he was a French Naval Officer, but long a prisoner in England, where he devoted his time of leisure to the improvement of his talents, in the study of drawing and painting, under a first-rate emigrant artist, as a useful as well as agreeable amusement during the tedium of captivity.' When he first came to New York he worked as a painter and was so listed in the directory of 1825.

The commander of the *Swallow* took the painting with him to England, and it descended in his family until it came on the market a little over twenty years ago. It is fortunate indeed that this interesting historic document, painted by an eye-witness who was otherwise so closely connected with the event, has now entered a public collection in New York.

The celebrations surpassed anything that New York had ever known in the way of public rejoicing. Even the arrival of Lafayette the year before was eclipsed by it, and there were successive days of speeches, banquets, parades, dances, fireworks and other signs of festivity as well as the great aquatic procession portrayed, in which steam-galleys, frigates, and the City fleet of steamboats welcomed the first canal boat, the *Seneca Chief*, to come from Buffalo through the Canal and down the Hudson. New York was convinced that the problem of transportation in a country rapidly expanding to the interior was settled for all time. The year was 1825, and the railroad was in the stage of being only an experiment in the grounds of John Stevens of Hoboken, as the railroad development did not get under way until the corner-stone of the Baltimore & Ohio was laid in 1828.

According to the plans for the Canal

FRENCH GOTHIC CHEST, XV CENTURY OAK : RECENTLY GIVEN TO THE PHILADELPHIA MUSEUM OF ART

PORTRAIT OF *JOSHUA HENSHAW* BY JOHN SINGLETON COPLEY, 1738-1815 : IN THE CALIFORNIAN PALACE OF THE LEGION OF HONOR, S.F.

Celebration, the steamboats *Washington* and *Fulton* (one must be shown at the extreme left) carried the guests of the Corporation of the City of New York, and with them were the Revenue cutter *Alert*, the ship *Hamlet*, pilot boats, and the City fleet of steamboats, all of which assembled between Castle Garden and Governor's Island and united with the escorting fleet from Albany. Together they proceeded into the Atlantic to a point south of Long Island, where Governor Clinton solemnly mingled the water of Lake Erie, carried on the *Seneca Chief*, with the Atlantic Ocean.

COPLEY'S PORTRAIT OF JOSHUA HENSHAW

SINCE the majority of the portraits of Copley's American period are concentrated in collections in the East, it is fortunate that so fine an example of his Boston work as his *Joshua Henshaw* is to be seen at the California Palace of the Legion of Honor in San Francisco, to which it passed with the Mildred Anna Williams Collection. It is not so well known as the Boylston portraits, the *Epes Sargent* or the portrait of *Thomas Mifflin and his Wife*, but it belongs with them in representing the final phase of his art before he left for England. The artist went to London in 1774, and the Henshaw portrait is supposed to have been painted within his last four years in this country.

His subject, Joshua Henshaw (1703–77), was a man of great force of character and decided opinions, who was associated with John Hancock, James Otis and Samuel Adams in the struggles which preceded the Revolution. In 1774 he was forced to flee from Boston and take refuge in Leicester, Massachusetts. The fact that his name is not more widely known as a patriot was doubtless due to his death in the year after the outbreak of hostilities.

Though Copley did not go to England till he was thirty-seven, this portrait reveals him as already possessing remarkable assuredness and maturity. Its simple, dignified composition, matching so well the character of the sitter with its suggestion of *hauteur*, could hardly be bettered.

The portrait also shows to an eminent degree the manner in which Copley has concentrated his efforts on bringing out the firm, aggressive character of his subject, dispensing with all ornamental detail with the exception of the red drapery at the left. There is no suggestion of the other details of an interior, which as a rule Copley introduced, but he seems to have realized that the personality of his sitter was colourful enough without any additions for effect. The painting is not nearly so well known as other works by the artist, but deserves to be classed with his best.

ERIE CANAL CELEBRATION, NEW YORK, 1825 : PAINTED BY ANTHONY IMBERT, WORKING *CIRCA* 1825–1835 : MUSEUM OF THE CITY OF NEW YORK

ARTS OF THE PERIOD OF LOUIS XIV

AS REPRESENTED IN THE SATTERWHITE COLLECTION

By AN AMERICAN CORRESPONDENT

COMPLEMENTING the collection of Gothic and Renaissance art which the late Dr. Preston Pope Satterwhite gave to the J. B. Speed Museum in Louisville, Kentucky, are examples of seventeenth- and eighteenth-century French tapestries, furniture and sculpture which he has given to the same Museum, and now occupying a gallery near the room from Grange, Broadhembury, Devon, which was described in THE CONNOISSEUR, Vol. CXVI, No. 497, page 43, this also having been a gift from the same donor. The collection of French decorative art formed by Dr. Satterwhite is especially rich in examples of the Louis XIV period, and has as its most distinguished possession a series of six Beauvais tapestries, *The Conquests of Louis XIV*, of which three are illustrated here. This series formerly hung at Didlington Hall, Norfolk, the seat of Lord Amherst of Hackney, the dispersal of whose art and literary collections was divided between Christie's and Sotheby's in December 1908. William Amherst Tyssen-Amherst (1835–1909) was known as a collector of Egyptian papyri and Babylonian inscriptions, and collaborated in the translation, from Spanish manuscripts, of *The Discovery of the Solomon Islands by Alvero de Mendaña in 1568* for the Hakluyt Society, 1901. He was a collateral descendant of Lord Jeffrey Amherst who came to America in 1758 to win Canada from the French, his name being well remembered here, since it was adopted by towns both north and south of the St. Lawrence, and is today borne by one of our best-known colleges.

The Louis XIV tapestries were at one time in the possession of Count Heinrich Brühl, 1700–63, favourite of Augustus III of Saxony, known for his extravagances and love of display, in which, on a smaller scale, he imitated the *roi soleil* himself. The tapestries show his arms in a cartouche at the top of the borders, and several of the set show his monogram in the corners as well.

The Conquests of Louis XIV have been frequently recorded, although examples are few. One panel is in Paris, and several are mentioned as having been in Florence. Thomson says there were eight subjects in all, one being a *Siege of Cassel*; another is an *Apotheosis*. In Göbel's *Wandteppiche* the date of weaving is given as about 1690, or not long after the arrival of Philippe Behagle of Tournai to succeed Hinart as director of the Beauvais factory in 1684. The signature, *P. Behagle*, and the mark of Tournai are seen on the lower right selvage of the panel *Louis XIV Vanquishes Evil*, illustrated here (No. i). They are also described by Badin in *La Tapisserie de Manufacture de Beauvais* and in W. G. Thomson's *History of Tapestry*, while the character of the designs and their debt to the treatment inaugurated more than a century earlier by Vermeyen in his tapestries of Charles V at Tunis are nicely evaluated by Dr. Phyllis Ackerman in her *Tapestry the Mirror of Civilization*.

At the time of their weaving, the conquests of Louis XIV had not yet given place to reverses, which began with the treaty of Nieuberg in 1697. In subject-matter they refer to the victories of the early part

No. 1. *LOUIS XIV VANQUISHES EVIL*. BEAUVAIS TAPESTRY FROM THE SERIES *THE CONQUESTS OF LOUIS XIV* WOVEN ABOUT 1690. THE SIGNATURE *P. BEHAGLE* IS IN THE LOWER RIGHT SELVAGE

No. II—BEAUVAIS TAPESTRY INSCRIBED *SORTIE DE LA GARNISON DE DÔLE DEVANT LE ROY ET LA REINE ET TOUTE LA COUR LE 6 JUIN 1674*

of his reign, in the Low Countries, Holland and Franche-Comté, between 1672 and 1674. Resembling similar renderings of the *Triumphs of Louis XIV* woven at the Gobelins, the Beauvais set, smaller in number, is finer artistically, and the handling of the design is more animated and skilful. This was a time when the tapestry weavers followed the painters in mastering the third dimension (although it meant the sacrifice of all we prize most dearly in Gothic tapestries), and the Beauvais weavers, with their stronger connexion with the Low Countries, excel the productions from the Gobelins, where the influence of the Flemish masters, although evident, was not so strong. The designs may have been by Van der Meulen, but more probably are by Jean Baptiste Martin (1659–1735), his pupil. Beauvais was not, like the Gobelins, founded for the express purpose of executing commissions for the Court, even though its origin had Royal sanction and support. It was intended that private commissions be executed as well, for it was part of Colbert's scheme for making France secure against the inroads of foreign commerce that her manufactures should reach a wide market. The aim was not the resurrecting of the arts, but incidentally this result was achieved. The luxuries and grandeur of the French Court, which were so greatly criticized, placed the French arts and the French style so conspicuously before the other Courts of Europe that the extravagances of Versailles and St. Germain proved a sound business policy. Le Brun, who was in charge at the Gobelins, was actually more of an organizer than an artist, although it was as an artist that he had first attracted the King's attention through his work for the ill-fated Fouquet at Vaux, when the Superintendent of Finance spread before the King a sumptuous entertainment that so awakened his envy that it undoubtedly hastened the former's downfall. Fouquet had had a hand in tapestry affairs at Maincy, and both the young King and the wise and able business man Colbert, whom Mazarin had placed in the King's service, may have taken note of it. In establishing a Crown manufactury of the decorative arts, where weavers, cabinet-makers, metalworkers and craftsmen of every type were brought into co-ordinated service, there was an effort to retrieve the financial standing of France abroad and to develop a self-supporting school of artisans at home. Rarely have economic, political and artistic ends been so well served at once, and, in addition, the glory of a King whose specialty was self-glorification. Mazarin, watching Louis grow up, prophetically saw in him 'the making of four kings.' Saint-Simon wrote with graceful satire of Louis: 'He was, it seemed, made expressly for the rôle of Majesty, for in any company, his stature, his carriage, his graciousness, his handsome appearance, and the grand manner that took the place of good looks as he got older, and which affected not only his natural grace and dignity but even the tone of his voice, marked him out, to the day of his death, as the king of the bees.'

Before Mazarin's death and long before Louis asserted himself, a visitor came to the Court of France whose example may have left a deep impression. An example of regal imperiousness, successfully maintained in whatever environment she chanced to be, the remarkable Queen Christina of Sweden, who came to Paris after her abdica-

tion, gave Louis an unconscious lesson. Madame de Motteville wrote: 'The King, though very timid at that time, and not at all well informed, got on so well with this bold, well informed and haughty princess that, from the first moment, they associated together with much freedom and pleasure on both sides.' A little later the King was saying of Mazarin, 'The Cardinal does just as he pleases, and I put up with it because of the good service he has rendered me, but I shall be master in my turn.' His turn to rule in fact as well as in name came in 1661, at the death of Mazarin, and had the sanction of the latter, who advised him on his death-bed, 'Manage your affairs yourself, Sir, and raise no more premier ministers to where your bounties have placed me. . . .' Louis introduced a rule of order and regularity new to the French Court, and allowed no delay in showing that he kept the helm of state in his own hands. He at once told his ministers: '. . . until now I have been well pleased to leave my affairs to be governed by the late Cardinal; it is time that I should govern them myself; you will aid me with your counsels when I ask for them.' Where Mazarin had conducted affairs of state in the most personal, haphazard manner, and gave instructions concerning foreign affairs while being shaved or while talking to his monkey, Louis XIV introduced system. 'I laid it down as a law to myself to work regularly twice a day,' he wrote in his *Instructions au dauphin*, 'I can not tell you what fruit I reaped immediately after this resolution, I felt myself rising as it were both in mind and courage . . . it dawned upon me that I was King and was born to be.'

His ministers, or his men of business as he called them, were efficient, and affairs at home and abroad prospered. A marriage was arranged with Maria Theresa of Spain, whose pretensions to the succession to the throne of Spain were the basis of many years of war, beginning in 1667. It is interesting that the letters patent of the *Manufacture Royal des Meubles de la Couronne* were dated in November of that same year, although the institution had been actually founded four years earlier. It may have been that, as the King came back to St. Germain that autumn after his easily won successes in Flanders of the summer, he saw the importance of this establishment in relation to his own glory and honour, a subject with which he became more and more infatuated. A substantial part of Flanders had fallen, Holland was his ally, with the brothers van Witt at the head of the Republic. The Court attended the King at these early victories, and while the army was besieging Courtrai, Louis went to Compiègne to take the Queen to the front, to show her to his new Flemish subjects. Coligny wrote: 'All that you have read about the magnificence of Solomon and the grandeur of the King of Persia is not to be compared with the pomp that attends the King in his expedition. You see passing along the streets nothing but plumes, gold-laced uniforms, chariots, mules superbly harnessed, parade horses, housings with embroidery of fine gold.' This indication of the picture of the Court at the wars of Louis XIV has substantiation in the tapestries illustrated by the *Sortie de la Garrison de Dôle devant le Roy et la Reine et toute la Cour* (No. ii). This was an event of June 1674, and was the second time that the King had taken Dôle, for after conquering it at the outset of his wars he had surrendered all of Franche-Comte at the treaty of Aix-la-Chapelle.

No. III.—*SURRENDER OF DUISBERG* JUNE 21, 1672 : FROM *THE CONQUESTS OF LOUIS XIV* : WOVEN ABOUT 1690

In the meantime, Holland, from having been an ally, had become the object of attack, and the panel depicting the *Surrender of Duisberg* (No. iii) represents this turn of affairs. The first successes of Louis had alarmed the rest of Europe. England, Holland and Sweden formed the Triple Alliance, which determined to look after the interests of Spain. This defection of his former ally, Holland, deeply grieved the French King and he turned his wrath on Holland, after making secret treaties with England and Sweden. In the spring of 1672 he was ready to crush this small power which had defied him, his real purpose being the conquest of the Spanish Low Countries thereafter.

No. IV. *PORTIÈRE DU CHAR DE TRIOMPHE*, SHOWING THE ARMS OF FRANCE AND NAVARRE A GOBELIN TAPESTRY AFTER THE DESIGNS BY CHARLES LE BRUN, WOVEN IN 1690-1700

On April 27th, 1672, Madame de Sevigné wrote: 'The King starts to-morrow, my dear daughter; there will be a hundred thousand men out of Paris.' The objective was the Rhine and the heart of Holland. At first the King attacked four places at once, all of which fell—Rheinberg, Wesel, Burick and Orsoy. The Prince of Condé and the King appeared between the Waal and Yssel and marched on Duisberg, which lay at the junction of the Drusus Canal and the Yssel. It resisted for a few days only and surrendered on June 21st. The King and Condé at Duisberg, surveying the distant prospect of the fortified city, on its geometrically laid-out canal, is the subject of our panel. The figures of the King and his generals are well done through all the series. Louis is shown in magnificent attire, splendidly mounted. The portrayal seems based on Mignard's portraits of the King. Mignard had supplanted Le Brun in the King's favour towards the end of the latter's career, not long before the tapestries were woven. In others of the series, the design seems to reflect the style of portrait of the King created by the engraver Nanteuil, and something, too, of the sculptures of Coysevox, for all these artists, in their various media, established the official image of Louis XIV, and doubtless the tapestry designers studied all assiduously.

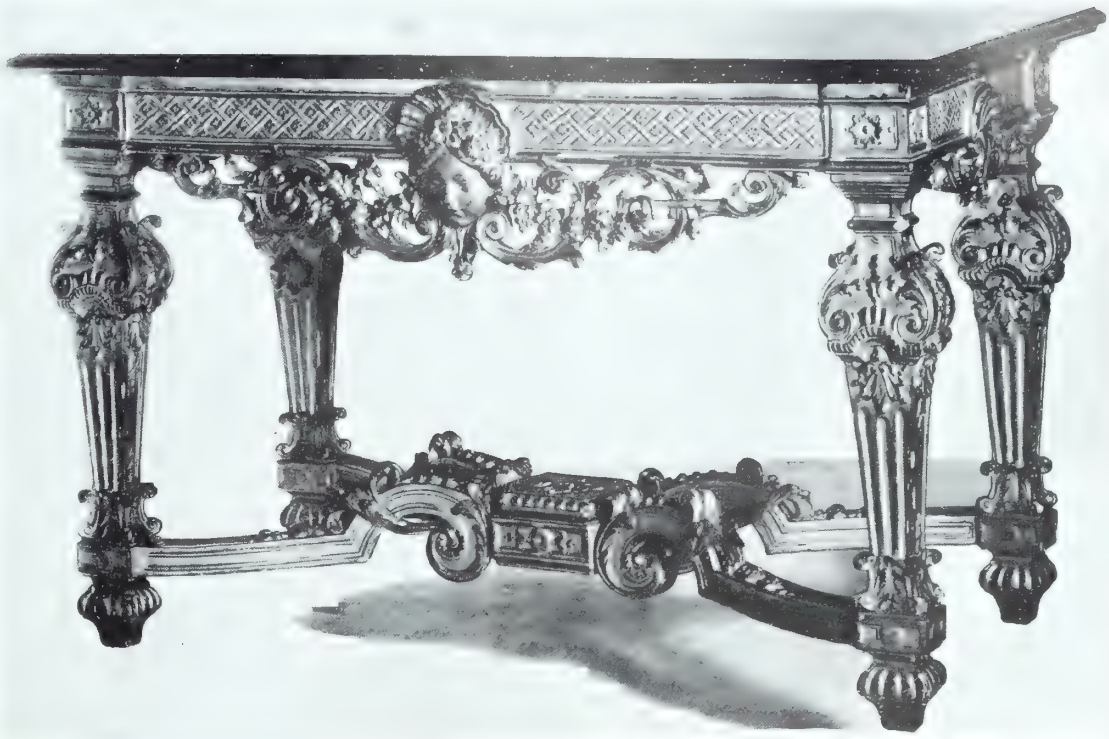
Holland was in the depths of anguish. Naarden, Utrecht, city after city fell, and finally the sluices were opened, the dikes cut, and the whole country inundated against the invaders. Following the fall of Duisberg a deputation came to sue for peace, but Louis's demands were so exorbitant that the little country was thoroughly aroused. Under the leadership which William of Orange seized from the fallen van Witts, the scene changed greatly before the incident which is the subject of the large tapestry depicting the *Surrender at Dôle*, although Louis was still a conqueror. But reverses had begun to assert themselves, and Holland gradually drew to herself the support of England, Germany and Spain. 'So many enemies obliged me to take care of myself,' wrote Louis in his *Memoirs*, 'and think what I must do to maintain the reputation of my arms, the advantage of my dominions and my personal glory.' His decision was to enter Franche-Comté, and in the month of June 1674 he gained the whole province. The surrender of the garrison at the fortress of Dôle on June 6th was the subject chosen by the Beauvais weavers.

This tapestry, which measures nineteen feet in width, is not too large to carry the vast amount of incident, the interminable lines of troops in the distance, the near view of the Spanish officers commanding the garrison, the sumptuous detail of the coach where the Queen sits with her ladies. The weaving of the details of the costumes and the ornament of the coach required remarkable dexterity. The King, whose profile is elegantly rendered, is riding a white horse, and chief among his followers are Louvois (standing by the door of the coach to present the suppliants to the King), and just back of him, Vauban, these two having accompanied him to Franche-Comté, while Turenne conducted his own campaign in Germany.

The second large-sized panel of the series, not here illustrated, is *The Triumph of Louis XIV*, showing him mounted, with battle emblems, divinities flying over his head, a huddled crowd of Evils cowering before him. Another panel is *The King and Mars*, depicting Louis before a castle with Mars as companion, going forth to conquer; the sixth and last in the Satterwhite Collection is *Louis XIV Crowned by Victory*. The first mentioned, *Louis XIV Vanquishes Evil* (No. i), which bears the Behagle signature, is an obscure allegory which appears to have been intended as a companion to a panel completing the design, towards which the chief figures are looking, perhaps the *King and Mars* on which they gaze with reverent awe, while armies march and countermarch on the plain that stretches away to a towered city.

A Gobelin tapestry, the *Portière du Char de Triomphe* of the Satterwhite Collection, illustrated here, No. iv, is an exceptional armorial tapestry, showing the arms of France and Navarre as designed by Le Brun, and as Coysevox carved them for the interior of Versailles. They are enclosed in a cartouche with the collar of the Order of Saint Esprit, and are presented as though drawn forward on a war chariot, with Classic armour and battle emblems, plumes, arrows, shields, wrought with remarkable detail and yet with a boldness which gives the design a martial character. Although woven between 1690 and 1700, the design for the *Portière du Char de Triomphe* was made by Le Brun in 1659–60, while working for Fouquet at Maincy, when the Superintendent of Finance was doing all in his power to keep the King's favour. His efforts culminated in a magnificent entertainment at the castle of Vaux-le-Vicomte in August 1661, at a cost of forty thousand crowns. But the sight of the costly plate with which the tables were covered, the gardens designed by Le Nôtre, the paintings by Le Brun, only led Louis to say to his mother: 'Ah! Madame, shall not we make all these fellows disgorge?' Fouquet was soon in prison, Le Nôtre and Le Brun were working for the Royal patron, and the workers at Maincy were moved to the newly established factory of the Gobelins, 1662. Several examples of the design of the *Char de Triomphe* are known, in Paris and in private collections.

Since furniture of the Louis XIV period is rare, pieces in the style Louis XIV being often much later, two tables included in the Satterwhite Collection are worthy of particular note. Like much of the furniture of the day, when not inlaid, they are carved and gilded. The one with tapering, fluted legs (No. v) is interesting in being close in design to a table in the style of the King's architect, Antoine Le Pautre, in the French National Collection, and illustrated in Molinier's work on French furniture of the Seventeenth and Eighteenth Centuries. On both these tables may be seen the origin of motifs used by the *style rocaille*—the shell, tassels, the acanthus, festoons of flowers. In the stretcher of No. vi the reverse-scroll is prominent. But if the accents of the Rococo style of Louis XV are present, so also are the fundamentally rectilinear forms which returned with Louis XVI. In the Louis XIV style the interpretation is more massive, but the origin of the Louis XVI style is implicit in it; the developments of the Eighteenth Century are foreshadowed in the last half of the Seventeenth.



No. V.—LOUIS XIV CARVED & GILDED TABLE RESEMBLING ONE IN THE STYLE OF ANTOINE LE PAUTRE IN THE FRENCH NATIONAL COLLECTION ILLUSTRATED BY MOLINIER IN *FRENCH FURNITURE OF THE XVII & XVIII CENTURIES*

The Flemish and Italian influence in furniture, furthered effectively by the grandfather of Louis XIV, Henri IV, through the establishment of foreign workmen in the Louvre, was thoroughly Gallicized only in the time of Louis XIV. As Molinier remarks, this foreign influence, entirely outside the traditions of the guilds, regenerated the French style and saved it from becoming merely a repetition of the past. The modification of foreign motives was in the direction of proportion, refinement and harmony of parts, while in decoration there was developed a rich fund of material which supplied succeeding centuries and furthered an understanding of later revelations of the antique.

As eighteenth-century cabinet-makers followed a line of tradition set by their predecessors in the reign of Louis XIV, so the sculptors Pajou, Clodion and others of the Eighteenth Century owe much to the sculpture of the reign of the *grand monarque*. In the Satterwhite Collection is an important group, *Deux Amours se disputant un Coeur*, by Claude Augustin Cayot (1662–1722), a work which is the most famous of the sculptured groups of cupids so popular through two centuries in French art,

No. VI.—LOUIS XIV CARVED AND GILDED TABLE WITH SIENA MARBLE TOP. REVERSE-SCROLL MOTIFS IN STRETCHERS

No. VII.—*DEUX AMOURS SE DISPUTANT UN COEUR*: BRONZE : CLAUDE AUGUSTIN CAYOT (1662–1722)

and is the largest (nearly three feet in height) known to exist. It was made originally for Bagatelle, the residence of the Comte d'Artois, and has since belonged to the Marquis of Hertford, Sir Richard Wallace, and Sir John Murray Scott, while in America it has been in the collection of Mrs. Colin P. Huntington. The design shows two winged cupids, one attempting to put his foot on a heart in order to crush it, while his companion tries to prevent this, introducing a play of opposing lines and balance of movement which is charmingly and gracefully developed. There is more vigour here than in the work of the eighteenth-century sculptures of similar subjects, which at times are languid and insipid, but the subject is seen here in all its original vitality.

Other works in the Satterwhite Collection include two Caen-stone portraits of a nobleman and his wife by Antoine Coysevox (1640–1720). These are from the collection of the Duc d'Harcourt, and are especially fine examples of this great Court sculptor, who, besides producing formal, official, portraits of the King, left a remarkable record of the Court through more realistic portraits, full of dignity and subtle in delineation of character and personality. Born in Lyons, to which he wished to return but was dissuaded by the wish of the King, Coysevox was one of the leading associates of Le Brun. He has left us an incisive portrait of the mocking, intelligent face of Michel le Tellier, father of the Marquis de Louvois, the King's great general, and a portrait, quite unflattering, of the homely Prince of Condé, the 'grand Condé,' also of Cardinal Mazarin, and of Bossuet, the eloquent bishop of Meaux. There is also a pair of terra-cotta statues, *Atalanta* and *Meleager*, similar to those in the Louvre and in the Château de Bazeille. This pair came from the collection of the late George Blumenthal. As a prelude to the arts of the Louis XIV period are examples of French Renaissance furniture of the reigns of François I and Henri II, and French Gothic choir stalls, *circa* 1500, excellent examples of the flamboyant style, which were formerly in the Raoul Heilbroner Collection.

Illustrations are by courtesy of the J. B. Speed Museum through photographs kindly lent by French & Co.

THE last issue of the Metropolitan Museum of Art *Bulletin* to reach us before going to press is devoted to a very interesting report concerning the Museum buildings and the growth of the collections. It is written by the Director, Mr. Francis Henry Taylor, in collaboration with members of the staff. This year is the eightieth of the Museum's existence and completes ten years of service by the present Director. The report begins with the recent war period and the removal of the most precious and transportable objects in the collections to places of safety, the operation of the Museum itself during the period of hostilities and the development of plans for expanded post-war service to the community and to the nation. Paramount among these objectives was that of modernizing the Museum.

As a result of careful planning, after months of negotiation, the Museum and the City of New York have agreed to share the costs of the rehabilitation of the existing buildings. The work is to proceed in four stages and will provide for a thorough redistribution and ensure a more logical arrangement of the contents. The project is to take from eight to twelve years, with two to three years for the completion of each stage. The *Bulletin* reproduces folding plans for these modernization schemes for the ground floor, first floor and second floor in stage one. The first stage will begin during the autumn of this year and will cost approximately 4,600,000 dollars.

The idea of this great undertaking is not only to provide physical relief to a heavily worked staff and to reduce as far as possible that all-pervading 'gallery fatigue' which museum visitors know so well, but is devised to bring order out of the present chaos in which the Museum finds itself after more than three-quarters of a century of accumulation. The million items (approximately) which comprise the collections embrace a period of five thousand years, and are distributed among a dozen curatorial departments, now so swollen and subdivided through the course of years as to involve considerable inconvenience and confusion. It has now become imperative to take measures for regrouping and reorganizing the Museum's collections, to the advantage of the staff and the public alike. A scheme of order and rational arrangement is to grow out of these changes so that the use and functions of the Museum will be greatly enhanced and the collections 'by their chronological and geographical relationships may the better interpret to the public the evolution of the history of art.'

The *Bulletin* of the Museum continues with a discussion of the principal acquisitions of the past ten years. Among these are many unexpected and perhaps unique collections of ancient and recent arts. America's wealth is certainly enabling her to get ahead of all her rivals in the Old World. She is already in the front rank.

NOTES AND QUERIES

The Editor invites the assistance of readers who may be able to impart information required. It must be understood that he does not necessarily identify himself with attributions or other opinions expressed by correspondents. Inquiries and Photographs intended for insertion should be accompanied by a fee of two guineas to cover costs.

PAINTER AND SITTER'S NAME REQUIRED (QUERY No. 1091)

To the Editor of 'THE CONNOISSEUR.'

SIR,—I am enclosing a photograph of a British General's portrait (20 in. × 25). The sitter is wearing decorations of the Peninsular War. The engagements

AN ENGLISH GENERAL OF THE PENINSULAR WAR SITTER'S AND PAINTER'S NAME (QUERY NO. 1091)

are recorded on the five clasps to the medal ribbon—Toulouse, Orthez, Nive, Pyrenees, Vittoria. He is also wearing a Maltese Cross suspended from a crown, with star inscribed *Tria juncta in uno*, and beneath it *Ich dien*. If any reader can supply the names of the general and the painter, and any other information, I shall be very grateful.

Yours faithfully,

BENITO LLORENTE TORROBA.

Avenida del Libertador Gl. San Martin, 2231.

INFORMATION ON PAINTER JULIUS RATZKOWSKY REQUIRED (No. 1092)

SIR,—I wonder if you could help me obtain all the information possible on the late-nineteenth-century Polish painter Julius Ratzkowsky. An exhibition of his works was held at the Petit Palais, Paris, in 1904/5, and another at Cairo in 1906. I enclose a photograph of his *Augustoff Forest in Autumn after a Rainfall* (180 × 136 cm.). There are many of this artist's paintings still in Cairo.

Yours faithfully, ALEC TIRANTI.

72 Charlotte Street, London, W.1.

THE AUGUSTOFF FOREST IN AUTUMN AFTER A RAINFALL : BY JULIUS RATZKOWSKY INFORMATION REQUIRED (QUERY NO. 1092)

IDENTIFICATION OF ARTIST AND SUBJECT REQUIRED (No. 1093)

SIR,—The enclosed photograph is of a masterly piece of English landscape painting about which I have no history, beyond the fact that it has been in the possession of an old Yorkshire family for some ninety years. It has been attributed to Constable, whose work and choice of subject it so closely resembles. The canvas, a double one, not uncommon in Constable's larger works, measures 74 in. × 51. Could any reader kindly furnish me with information, or indicate a sketch or print by means of which the painter and picture might be identified?

Yours faithfully, STUART LOMAS.

38 Lulworth Road, Birkdale, Southport, Lancs.

EAST ANGLIAN LANDSCAPE WITH LOCK AND EELPOTS: ATTRIBUTED TO CONSTABLE: CLUES TO ITS IDENTIFICATION REQUIRED (QUERY NO. 1093)

FRUIT AND FLOWER PAINTING, OF CORNELIS DE HEEM CAN THIS WORK BE IDENTIFIED AS BY HIM? (QUERY NO. 1094)

FRUIT AND FLOWER PAINTING BY CORNELIS DE HEEM? (QUERY No. 1094)

SIR,—Enclosed you find a colour photograph of a canvas signed C. de Heem, size 25½ × 20 in. The canvas was sold to me with an expertise of Mr. Ralph Warner (deceased), at that time of 3 Dudley House, 169 Piccadilly, London, W.1. In the expertise Mr. Warner wrote: 'My considered opinion is, that this picture is by Cornelis de Heem, 1631–95; it is a very fine specimen of this master's work, showing all the quality of a picture in the Kaiser Frederick Museum, No. ?574A (or ?874A), illustrated in my book, Plate 40D, etc.'

I looked through the book of Mr. Warner's, *Dutch and Flemish Flower and Fruit Painters of the 17th and 18th Centuries*, but I could not find this identical picture. But I found the same motive, the alcove, with a lamp hanging in the alcove, the motive of the grape was indeed the same. As you will understand, I am anxious to know about the origin of this picture and hope that it will be possible to identify this work.

Very truly yours,
A. VAN DER SAR, M.D.
Curaçao, N.A.,
Beethovenweg,
Netherlands West Indies.

PORTRAIT (QUERY No. 1095)

SIR,—I have in my possession a painting on copper of which I enclose a photograph, said to be a portrait of Catherine of Aragon. It measures 12 × 14 in. Could any of your readers give me information whether this is likely to be an original or a copy? Also, if possible, I should like the name of the artist.

Yours truly,
F. D. KENNARD.
The Holt,
Cross-in-Hand,
Sussex.

PORTRAIT SAID TO REPRESENT CATHERINE OF ARAGON ORIGINAL OR COPY? NAME OF ARTIST? (QUERY NO. 1095)

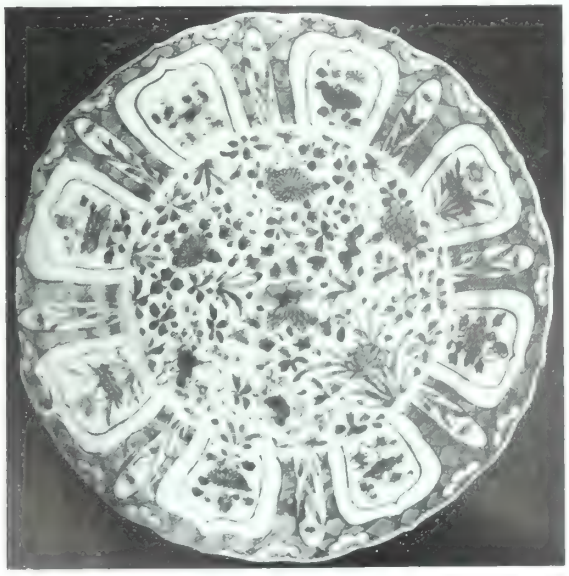
A K'ANG HSI PLATE (QUERY No. 1096)

SIR,—I enclose two photographs, the back and the front of a blue-and-white Chinese plate, K'ang Hsi period. The colour of the blue is of the finest, and hardly one of the designs is exactly repeated. The inscription on the back of the plate reads, 'Rare Jade Hall vessel to be treasured.' Can any of your readers explain why this specimen of ceramic art should have been 'treasured' in the Rare Jade Hall? The plate has been in the possession of my family for over seventy years, but I do not know how or when it was brought to this country.

Yours faithfully, VERONA V. PENNEFATHER.

White House, Hersham, Walton-on-Thames.

ED.—The mark *yü t'ang chia ch'i* and its variants, meaning 'beautiful vessel for the Jade Hall,' indicates a piece of ware of exceptional quality. It is not infrequently found on fine specimens of the Ming Dynasty, and is sometimes copied on other pieces. The term often refers to halls or pavilions in the precincts of the Imperial Palace, but also to special cabinets on dealers' own premises. Some interesting information on these 'hall-marks' will be found in R. L. Hobson's *Chinese Pottery and Porcelain*, Vol. I, pp. 217 *et seq.* (Published by Messrs. Cassell & Company Ltd., 2 vols., 1915.)



BLUE AND WHITE K'ANG HSI PLATE WITH INSCRIPTION ON THE REVERSE: SIGNIFICANCE OF INSCRIPTION REQUIRED

REVERSE OF K'ANG HSI PLATE, SHOWING AN INSCRIPTION 'RARE JADE HALL VESSEL TO BE TREASURED' (QUERY 1096)

THE WALLACE COLLECTION

FIFTIETH ANNIVERSARY OF THE OPENING AT HERTFORD HOUSE

THE visit of Their Majesties the King and Queen to the Wallace Collection at Hertford House on June 20th, when the Trustees gave a party to celebrate the fiftieth anniversary of its opening, brings to mind the surprise and gratification we experienced half a century ago at coming into possession of what was probably the finest private collection of works of art in Europe. The treasures amassed by the successive Marquesses of Hertford and Sir Richard Wallace had long been legendary, but few were prepared for the astonishing riches then for the first time revealed to us. What aroused a particular and novel excitement in us was the wealth of eighteenth-century French art of all kinds and, most of all, the incomparable works by painters, with very few exceptions, hitherto unrepresented in this country's collections. We then gained a new conception of the qualities of these masters, with a corresponding rise in our appreciation of their merits. Watteau, Boucher and Fragonard displayed their charms to us in paintings which can hardly be matched elsewhere, and are certainly not excelled in any other assemblage of works of the French school. These paintings, enshrined in their appropriate setting, with furniture, porcelains and *bronzes d'ameublement* of the period, gained prodigiously from their environment and gave us the key to the predilections of the great connoisseurs who formed the collections. For it was in France that they were founded and it was the influence of French art which guided the tastes of the Hertfords through four generations. We do not overlook the fact that other schools are brilliantly represented, nor do we forget the vast quantity of miscellaneous objects in the collection. But it must be remembered that the French objects of art were formerly much more numerous than they now are and that this depletion was mainly due to the very large and valuable legacies made by Lady Wallace to Sir John Murray Scott. Besides furniture, tapestries, sculpture, bronzes and other objects, among the pictures he received were three Watteaus, four Bouchers, and canvases by Greuze, Tocqué and Vestier, and the furniture was of the most sumptuous description. This collection, which was dispersed at Christie's in 1913, was described in THE CONNOISSEUR (August 1910 and April 1911).

The Hertford House pictures, it may be noted, have been chosen largely for their pleasure-giving character and in the main are of the companionable kind. Everybody must have remarked upon the comparative rarity of scenes of tragedy or gloom. Cheerfulness even breaks through Delacroix' *Execution of Marino Faliero*, the decorative splendour of which almost entirely suppresses the morbid element, and Corot's *Macbeth and the Witches* counts purely as a landscape with incidental figures. The fourth Marquess always expressed himself strongly about his likes and dislikes when giving instructions for purchases to his factor Mawson. 'I only like pleasing pictures,' he wrote. The predominating note is cheerfulness throughout.

No earnest student of ancient arms and armour, that amazing lost art and craft, can withhold his gratitude to Sir Richard Wallace, who secured the main part of Sir Samuel Rush Meyrick's collection for £73,000, a fraction of its present-day value. To our unending regret, part of this great assemblage of armour and weapons perished in the Pantechnicon fire of 1874. Sir Richard also was responsible for acquiring the larger portion of the mediaeval and Renaissance works of art, having purchased the Comte de Nieuwerkerke's collection for 400,000 francs, and he also filled important gaps in the representation of the Dutch and other schools. The fastidious tastes of these four

THE WALLACE COLLECTION : NORTH WALL OF THE LONG GALLERY AT HERTFORD HOUSE AS NOW ARRANGED : BY COURTESY OF THE TRUSTEES

generations of collectors ensured that everything they acquired bears a certificate that it is of the highest standard of quality procurable. The Dutch and Flemish paintings are both important and extensive, and like all the pictures in the collection are in exceptionally fine preservation and condition. Many have become so popular through constant demand for reproductions that they are known in every home throughout the civilized world. Among them is Frans Hals's *Laughing Cavalier*, which is probably the public's chief favourite if not the connoisseur's, among all that master's works, and has even inspired the writing of a novel. Another popular favourite is the fine Velazquez painting of a *Lady with a Fan*, whose engaging personality is something of a mystery, since the sitter has been so far only guessed at. It has been suggested that she may be the painter's daughter. One of the greatest landscapes of the Seventeenth Century, and a most advanced work for its period, is *The Rainbow Landscape* by Rubens, which matches our *Château de Steen* in the National Gallery, and formerly hung with it in the Balbi Palace at Genoa. The latter might well have companioned it still had Lord Hertford accepted it when offered. Thoughts of the National Gallery bring to mind Paolo Veronese's *Vision of St. Helena*. Few people, when admiring this striking picture, are aware that it was once a possession of the Hertford family. The portraits of women by the English masters, Reynolds, Gainsborough and the single example by Romney, are nothing short of magnificent, holding their own in the long gallery with the best of the Continental painters. *Nelly O'Brien*, *Mrs. Carnac*, *Mrs. Richard Hoare and her Son*, *Mrs. Braddyl*, and little *Miss Bowles* are among Reynolds's outstanding performances, and Gainsborough's *Mrs. Robinson* (Perdita) and *Miss Haverfield* vie with them in charm and popularity. The catalogue of 1928 lists no fewer than 774 paintings alone, apart from the outstanding collection of miniatures, mainly of the French School and of renowned personalities which give them an historical importance.

When we look back over the distance of years we should feel gratefully conscious of the debt we owe to Lady Wallace, to whom the entire estate was unreservedly bequeathed, including the objects which passed into Sir John Murray Scott's possession. Lady Wallace, though herself a Frenchwoman, was no doubt interpreting her husband's wishes, though he himself had endured some rebuff by the Government of the day, and the ultimate destination of these riches was for some time in the balance and might well have been the other side of the Channel. A word must be said in recognition of the care and solicitude shown by the Director, the Trustees and the Staff to whose keeping these priceless works of art are entrusted. Though suffering removal in their entirety to a place of safety twice throughout the duration of the two most destructive wars in history, the collection have emerged intact looking more attractive, more wonderful, in better fettle, and better arranged than ever.—THE EDITOR.

THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR

WILLIAM AND MARY AND THEIR TIME

THREE outstanding personalities dominated the visual arts in the reign of William and Mary. Each of these has left his distinctive impress enduringly upon the age, yet none of them was a painter. Sir Christopher Wren was completing St. Paul's Cathedral besides many other London churches, and engaged upon countless buildings up and down the country. Grinling Gibbons was epitomizing in woodwork with unexampled skill the luxuriance of nature with a realism never previously attempted. The third was Daniel Marot, the expatriated Huguenot who had followed William from Holland to England and whose original and unmistakable hand manifested itself in interior decoration, furniture, metalwork, textiles, garden design, ceramics and the applied arts generally. Marot, a genius as prolific as he was versatile and a designer by instinct, was born in Paris in William's own natal year and had been employed as his principal architect in Holland.

From the general aspect of the work of the period as illustrated by the present exhibition at the Victoria and Albert Museum, it will be apparent at once how much the decorative arts in England at this period owe to the example of France under the patronage and encouragement of Louis XIV. Here we see an interfusion of the native styles of three countries, France, Holland and England, with the exuberance of the French mode prevailing, before it resolved itself under the sobering English influence into the refined and irreproachable taste which characterized the reign of Queen Anne.

ROYAL AND OTHER PORTRAITS

The portraits shown are of less aesthetical than historical interest being mainly of prominent personalities of the time. Most of them are

DANIEL MAROT'S DRAWING FOR THE SEMICIRCULAR PARTERRE AT HAMPTON COURT : PEN & WASH : LENT BY THE BOYMANS MUSEUM, ROTTERDAM

PORTRAIT OF *KING WILLIAM III* : FROM THE STUDIO OF SIR P. LELY
LENT BY JKVR. M. J. GRAVIN VAN LYNDEN VAN SANDENBURG, HAGUE

PORTRAIT OF WILLIAM III AS A CHILD : BY CORNELIUS JOHNSON, 1657
THIS VERSION IS LENT FROM KNOLE HOUSE BY LORD SACKVILLE

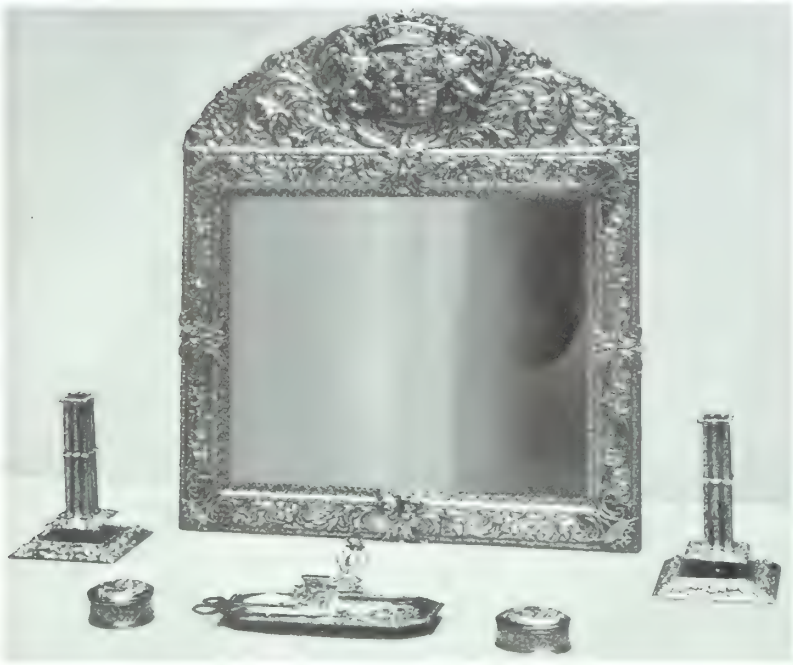
dull and formal, as State portraits invariably are, but are not without a certain handsome, if theatrical, *panache* of their own, a reflected glory from the more meretricious effects inspired by the *Roi Soleil*. Traditionally attributed to Van Dyck is the Rijksmuseum's portrait of William II and his bride, Mary Stuart, painted at the time of their marriage in 1641 when they were little more than children. Doubt is now expressed as to its attribution. It is agreed that the composition is by Van Dyck, who is known to have painted the Royal couple at the time of their marriage, but the execution of the work shown here nowhere nearly attains the standard of the master himself.

There are numerous portraits of William III, mostly of a standardized type and composition. The Lely portrait, lent from Syon House, is one version of an original which has been ascribed to Wissing, though it seems more likely that Wissing followed Lely. The portrait we illustrate is another version after the same pattern with some variations. It is companioned by a portrait of the Queen, also one of a standardized group. These two latter canvases are lent by Jonkheer M.J. Gravin van Lynden van Sandenburg of The Hague. From Lord Sackville comes the three-quarter-length portrait of William III as a child, rather pallid of complexion and delicate-looking, but thoughtful and prematurely aged, as yet giving no hint of the future monarch's masterfulness. One of the most arresting portraits of William is a head and bust wearing armour, lit up by a flaming candle against a dark background with a conflagration in the distance. This is a typically dramatized work by Godfried Schalcken, who specialized in candlelight effects. A most interesting sidelight on the King's predilections for things other than State affairs is given by the picture of *William III's Menagerie at Het Loo*, by Melchior d'Hondecoeter, which shows a group of animals in the King's private zoo, including zebus, a bubal, rams, a mouflon, an Indian elephant, ducks, geese, antelopes and gazelles. It is said to have been hung over the chimney in his private cabinet at Het Loo. Other portraits include Michael Dahl's *Frederick, Duke of Schomberg* in armour wearing the Garter ribbon, the *first Duke of Marlborough*, from the studio of Sir Godfrey Kneller (lent by the Duke of Buccleuch), several other portraits of commanders from Kneller's own brush and one of the master by himself, and an extremely interesting one of *John Evelyn* the diarist.

SCULPTURE, METALWORK, FURNITURE, ETC.

There is little distinction in the sculpture of this period among the posturing figures and busts, the most satisfactory in our opinion being the portrait head in terra-cotta of *Admiral de Ruyter* with closed eyes, by Rombout Verhulst. It is the model for the effigy of the admiral on his tomb in the Nieuwe Kerk in Amsterdam, and is almost certainly taken from a death-mask. On the other hand the silver and furniture show marked ability both in design and in craftsmanship. The gallon-size silver tankard standing a foot high, with a seated lion on the lid made by George Garthorne, and bearing the London hall-mark for 1692–3, is a superb example and rightly famous. On the front is engraved the arms of William and Mary, and round the lid a quatrain in Dutch expressing the Queen's thanks to Simon Janszen, sea captain, for saving the life of King William on his voyage to Holland in 1691. The tankard came into possession of the Bank of England through the bequest of J. Pierpont Morgan. The Chatsworth Estates Company have lent the magnificent silver-gilt toilet service of twenty-three pieces which is said to have been William III's wedding gift to Mary on their marriage in 1677. The service is of French workmanship, many of the pieces bearing the mark of Pierre Prevost, *c.* 1670 and are engraved with the Royal Arms of England. The silver of this period is almost invariably richly embossed and chased, as exemplified again in the splendid garniture, vases and other vessels lent by the Duke of Portland and from the Museum's own collection.

Outstanding among the furniture exhibits is Queen Mary's own writing-cabinet, a piece of the utmost ingenuity and elaboration, made by Gerreit Jensen about 1680, before the Queen's accession. It is of rosewood, inlaid with brass, white metal, tortoiseshell, ivory, lapis-lazuli and many other semi-precious stones, with mounts of



PART OF SILVER-GILT TOILET SERVICE OF TWENTY-THREE PIECES : SAID TO BE A WEDDING GIFT TO MARY STUART IN 1677 : LENT BY THE CHATSWORTH ESTATES CO.

ormolu and carved and gilt wood. This has been lent by H.M. the King from the Buckingham Palace Collections.

Our readers will note with interest the ceramic milk pan made by Adriaen Koex (AK) from the design of Daniel Marot for the Royal dairy at Hampton Court, and also the design by Marot for the semi-circular parterre there, two items which were discussed by Mr. Arthur Lane in THE CONNOISSEUR for March 1949. The miniatures, prints, textiles, drawings and documents on view complete a highly informing picture of the period which has been planned to celebrate the tercentenary of William III's birth. The exhibition is organized by the Arts Council of Great Britain under the auspices of the Anglo-Netherlands Cultural Convention.

THE SUMMER EXHIBITION OF PICTURES BY OLD MASTERS AT THE AGNEW GALLERIES, JUNE–JULY 1950

THOSE who for five decades have been privileged regularly to attend the exhibitions at Agnew's Galleries and study outstanding pictures about to change hands, too often since 1895 to pass overseas and disappear from human ken for a generation, have again been here confronted by some forty works by the small masters of various European schools. What art-romances these exhibitions evoke! Thus one recalls the so-called *Duchess of Devonshire*, which made its bow at Christie's in 1876 for 10,000 guineas with an ascription to Gainsborough, only to be stolen by Adam Worth three weeks later during the night, taken abroad first in his private steam-yacht but later shipped to America, where it was removed from one repository to another until 1901, only to be exhibited in these galleries during the following winter. There would be no point in recounting the later vicissitudes of that canvas which now is, one happens to know, in France.

Paintings here assembled have in our time hung in Park Lane, Connaught Place, Richmond, Lewes, Yorkshire, Paris, Brussels and Italy. The *Portrait of Lukas Rehm*, recently in the Cook Collection, has been cleaned and now is reasonably ascribed to Hans Baldung. The family arms of this Augsburg merchant, together with the rarely seen badge of the Order of St. Catherine of Sinai, are now better seen. From the same collection comes the diminutive but by no means trifling *Portrait of a Man* bearing the signature of Arie de Vois. Like so many late Italian paintings, Tiepolo's *Martyrdom of St. Sebastian* is noteworthy for its splendid virtuosity rath than for the truly religious feeling manifested by earli artists. Strongly contrasted with it are two small canvas by Boilly entitled *Poussez Ferme*—to give the correct title and *Le Vieillard Jalouz*; they represent gay, intimate scen in a jealous family; they are well described by Harrisse i his monograph on this painter.

So fine an artist was Hubert Robert, as here represente by two mythological scenes in a landscape, that it difficult to-day to realize that only half a century ago h talent was hardly accorded its due. One often reflects ho terribly untidy Nature can be, until her external appea ance is adjusted by man and her mood is interprete poetically by some discerning artist. His *Fons Libertatis* admirably balanced, with correctly receding planes. H *Sketching Party* shows persons well grouped beneath th Temple of Vesta and the Falls of the Aniene, the waters which, below the Cascata Grande, pass down through th hydro-electric generating station whose power twent miles downstream in its confluence with the Tiber to-da serves to drive the tram-system of Rome! Such is the chang wrought in half a century! Turner's inspired and mo attractive *Lake of Geneva* presents a view near Vevey, wit a tower and bridge on the left and figures seated or dancin at the moment of sunset. Strict topographical accuracy ha been transmuted by that master's poetic vision. That fin canvas is well hung, to dominate the whole exhibition. I gentle reticence treats with scorn Benjamin Wilson's *Fishin Party* and *Backgammon Players*, hung in strangely shape frames. Once again we admit that Nature in her work-a-day need fo symmetry often lacks charm. But a typical late Flemish farmstead with a peasant woman drawing water at a well-head, is transforme by the inventive handling of D. Teniers the Elder into a religiou scene by the facile introduction of Christ and two Disciples in th foreground of a signed canvas of *The Road to Emmaus*. La Fargue signed and dated *Kneuterdijk* and *Lange Voorhout at The Hague* ar documented transcripts of a broad promenade shaded by fine trees i front of noble mansions, with citizens of all ages busy in detache

WILLIAM III'S MENAGERIE AT HET LOO : BY MELCHIOR D'HONDECOETER HUNG IN THE KING'S CABINET, AT HET LOO : LENT BY THE MAURITSHUIS

oups. Such panels would hang well in any gallery in Holland, to hich country they might well return.

We vividly remember the pictures that used to hang about 1907 ı the London house of Charles Butler, notably a *Madonna*, placed on ı easel in the Library until it passed to America, and the *Four Saints* y Masaccio that hung in a bedroom looking out on to Hyde Park, efore being unsuccessfully offered to the National Gallery for £300, ut within forty-eight hours taken to Berlin and there sold for £800. hose were the predella panels to the *Madonna* of the altar-piece hich then reposed quietly in a Lincolnshire rectory, to be much ıter purchased by the National Gallery.

Few will have previously seen Johannes Koerbecke's *Christ and St. ohn the Baptist*, which in 1920 hung among very fine Greek vases in a nall private house in Sussex, in the coach-house of which was stored large Rodin group not greatly esteemed locally. We know in lorence other portraits of *Garcia di Cosimo de' Medici*; Cornelis de Vos's *Portrait of a Lady* used to hang in Dorchester House; Canaletto's *Piazetta, Venice* and the *Dogana, Venice* came from the Weber Collec-ion at Hamburg; A. van Ostade's *Interior of a Cottage* was once in one f the very many houses of Lord Brownlow; and Brouwer's fine *Boors Regaling* was in 1926 in a private house at Uccle. Constable's ımple and fresh *Elder Trees*, together with A. Cuyp's *Sportsmen* and a *Horse outside an Inn*, hang near van Slingelandt's *Family in a Landscape* n an exhibition of great variety which presented no problems and vas admirably hung.—MAURICE W. BROCKWELL.

OUR COLOUR-PLATES

THOUGH Fragonard was a prolific master, his appearances in the market are so infrequent that it is something of an event vhen such a charming example of his brilliant gifts as a painter of hildhood is offered as the little picture which we reproduce on the over of our present issue. Fragonard's works have never been so agerly sought after or so highly valued as they are to-day. This ainting, which is executed with rare sympathy and tenderness of entiment, has recently been acquired from a Scottish collection, by Messrs. William Hallsborough of 81 Lancaster Close, W.2, and was rought to our notice by Mr. L. Herner (Director) and Mr. F. Schrecker.

It is a thoroughly characteristic piece of work of exceptional charm, painted doubtless from one of Fragonard's own children, bearing all the unmistakable hall-marks of the master's brush and retaining its pristine freshness of colour. His favourite scheme of rose-pink and silver prevails, with an added note of tawny yellow and gold here and there. From the fascination of his brush-work and charm of his colour, Fragonard is one of those rare painters whose works may be enjoyed objectively, without reference to the interest inherent in the subject-matter. Here both attractions combine happily in a perfect achievement. The intense, rather grave expression bears outer witness to the wonderment of a small boy's mind and in this picture bespeaks unclouded innocence itself. Then perhaps we may pay attention to the skilful foreshortening of the right eye, a wonderful piece of drawing, the swift play of the brush around it, the moist, breathing lips and the modelling of the nose-tip. Here is mastery indeed. Though so often preoccupied with his pleasant *galanteries*, Fragonard was never more engaging, never more sympathetic than when rendering the charm and innocence of childhood. In this sphere he is unmatched.

Our colour-plate of old *Northumberland House*, which formerly stood at Charing Cross until its demolition in 1874, is from a painting in possession of the Marchioness of Sligo, by whose permission it is reproduced. It is one of several versions, based on an original work painted by Canaletto for the Duke of Northumberland (whose portrait appears on page 25), and it is still in the collection at Alnwick Castle. When our picture first appeared in THE CONNOISSEUR for August 1923 it was attributed to Samuel Scott, but further investigation has decided in favour of Canaletto as the author. The engraving by Thomas Bowles after Canaletto's picture seems to confirm this as it much more closely resembles Lady Sligo's version than that at Alnwick. Lady Sligo has kindly furnished me with the following

THE MARTYRDOM OF ST. SEBASTIAN, BY G. B. TIEPOLO, IN THE SUMMER EXHIBITION OF FINE PICTURES BY OLD MASTERS AT AGNEW & SONS'

extract from her private catalogue. 'The picture of *Northumberland House* was exhibited at the Burlington Fine Arts Club, Savile Row, in 1920 as a Scott but now is said to be by Canaletto. Size 16 × 9½ in. A pen-and-ink drawing of it by Canaletto was shown during the exhibition; also a copy of the engraving by Thomas Bowles. An engraving of this picture is in the Crace Collection, British Museum, Portfolio XVII No. 24, and also another, 10 × 6½ in.' Our own view is definitely that the picture is by Canaletto; the design and placing of the figures, the coaches and other details seem to be unmistakable.

THE 32nd Annual General Meeting of the Members of the above Association was held at Grosvenor House on Wednesday, May 24th, and the 22nd Annual Dinner at the same *locale* on the following day, at which Mr. Morton Lee, the President, received some three hundred members and guests, the principal of whom were M. Massigli, the French Ambassador, and Mme Massigli.

FONS LIBERALIS, BY HUBERT ROBERT. FORMERLY IN THE COUNT FELS COLLN.: EXHIBITION OF PICTURES BY OLD MASTERS AT AGNEW & SONS'

FRENCH PAINTINGS AT THE MARLBOROUGH GALLERIES

TWO centuries were concerned in the recent exhibition of French Masters at the Marlborough Fine Art Galleries, 17–18 Old Bond Street. Sixty-two chosen examples in oil and water-colour representing many modes and many movements associated with the restless activities which have characterized French painting since the early eighteen-hundreds, a period sometimes called the 'great century' of French painting. It was a fascinating display, satisfactory to the aesthetic sense and arousing a mild wonder that work so amiable and friendly in its approach should ever have been the subject of bitter controversies. Yet in their day many of these painters were regarded with aversion and looked upon as violent revolutionaries. After a century of struggle they have emerged as acknowledged masters. The works exhibited were collectors' pieces, chosen with discriminating care, and many of them extremely attractive. The oldest exhibitors were Camille Corot and Antoine Louis Barye, both of whom were born in the same year (1796), the former represented by a typical woodland landscape, serene and beautifully composed, *Le Petit Dormoir, Soleil Couchant*, the great animal sculptor by *Chevreuil Courant dans les Rochers*. Of the Boudin sea-pieces, seven examples in oil and water-colour, the most important was *La Plage de Berck*, which we reproduce. It is a signed canvas and dated 1870. The names of Courbet, Diaz, Cézanne, Eugène Carriere, Degas, Daumier, Daubigny, Guys, Fantin-Latour, Gauguin, Lepine, Odilon Redon, Puvis de Chavannes, Camille Pissarro, Sisley, Renoir, de Toulouse-Lautrec, Vuillard and Ziem, to say nothing of the modernists, Matisse, Picasso and Modigliani, will give some idea of the variety of style and subject and the ideals and aims of the promoters of the exhibition. The Picasso, *Les Courses à Longchamps*, apparently an early work but undated, is surprisingly different from the extraordinary aberrations to which he has accustomed us and assumes a very satisfactory sense of pattern and arrangement. A painting by Johan Barthold Jongkind, *Les Quais de la Seine et Notre Dame de Paris*, dated 1854, in composition is quite obviously inspired by the design of Meryon's *L'Abside de Notre Dame*, etched in the same year.

EXHIBITION OF EARLY ENGLISH FURNITURE AND POTTERY

OPENING in May at their fine galleries, 144–146 New Bond Street, Messrs. Frank Partridge & Sons placed on view until the middle of July a most interesting collection of 'English 18th-century Furniture' and with it a notable series of 'Early English Figure Pottery,' comprising Astbury, Whieldon and Ralph Wood examples from the collection of Lord Mackintosh of Halifax. The furniture had clearly been selected with the most careful consideration for quality and condition, every piece being an important or representative example of its period, eighty-one items, each one a masterpiece of the English cabinet-maker's skill. Prominent among them is No. 10, a superb Queen Anne bureau bookcase in magnificently figured walnut with cross-banding and herring-bone inlay. It has richly gilded borders and below the broken-arch pediment is a painted coat of arms. The panelled open doors and falling flap reveal a number of concave-fronted drawers and closing cupboards. The brass fittings are engraved, and the effect of the whole piece is of the greatest richness and elegance. It stands 7 ft. 10 in. high and is 3 ft. 3 in. wide. Another important piece in walnut is a beautifully proportioned William and Mary bookcase on chest of drawers, 7 ft. 4 in. high. Of this period, also, is the charming walnut spinet, supported on hexagonal-sided tapering

THE LAKE OF GENEVA, BY J. M. W. TURNER, R.A.: FROM THE COLLECTIONS OF MR. FAWKES OF FARNLEY AND SIR DONALD CURRIE. IN THE SUMMER EXHIBITION OF FINE PICTURES BY OLD MASTERS AT AGNEW & SONS'

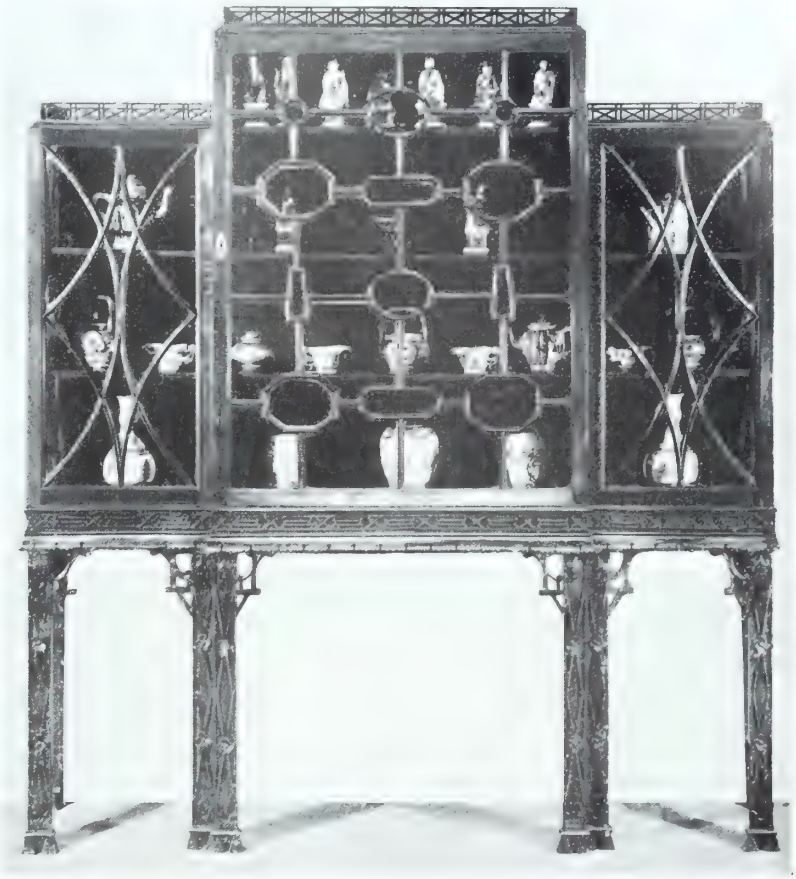
gs, 6 ft. 2 in. wide, inscribed *Josephus Mahoon Londini cit.* Its date is about 1785. We illustrate a small Queen nne walnut bureau on turned legs with flat stretchers. xamples of fine needlework are included, besides clocks, ndelabra, mirrors, porcelain and jades. The collection English pottery figures owned by Lord Mackintosh well known to connoisseurs and students and much

QUEEN ANNE WALNUT BUREAU : A COLLECTION OF ENGLISH FURNITURE & POTTERY AT FRANK PARTRIDGE & SONS, LTD.

of it is due to Messrs. Partridge, who helped largely in the past to form it. Many of these Astbury and Whieldon figures are rare and one or two are believed to be unique. Such is the Astbury figure of a standing piper in a cream-splashed jacket and cream-brown kilt, against a tree trunk, and the large Astbury Whieldon figures of a cat and a dog. Also unique is a slipware figure of a woman with folded arms of about 1700, and there is the famous equestrian statuette of *William III as a Roman Emperor*, which stands 15 in. high. This figure is frequently referred to as *The Duke of Cumberland*, and is valued at £1,500. There are only three known examples, two of them in England and the third in the United States.

ERRATUM

An uncorrected proof of Messrs. Wartski's advertisement page (No. LIII) in the *Souvenir* number of the *Antique Dealers' Fair and Exhibition*, which was returned to the printers, was the cause of an unfortunate spelling in the name attached to the framed portrait at the foot of the page. This portrait, contained



A VERY FINE CHIPPENDALE BREAKFRONT CABINET : ALL THE GLAZED DOORS HAVE BEAUTIFULLY MOULDED ASTRAGALS : EXHIBITED AT FRANK PARTRIDGE & SONS, LTD.

in an oyster-enamel and gold frame with an inner border of rose diamonds by Wigström, represents *Marie Feodorovna*, Tsarina, wife of Alexander III. We tender our apologies to Messrs. Wartski.

LA PLAGE DE BERCK : BY EUGÈNE BOUDIN : SIGNED BY THE ARTIST AND DATED 1878 : EXHIBITION OF FRENCH MASTERS OF THE XIX & XX CENTURIES HELD BY THE MARLBOROUGH FINE ART LTD.

NEW BOOKS REVIEWED

THE SEQUENCE OF ENGLISH MEDIEVAL ART

Illustrated chiefly from Illuminated MSS., 650–1450

By Walter Oakeshott

(London: Faber & Faber Ltd. 35s.)

MR. OAKESHOTT'S earlier book on *The Artists of the Winchester Bible* established him as a respected student of English medieval art, and his aim in the present volume commands a ready sympathy. The artistic achievement represented by English painting of the Saxon, Romanesque and Gothic periods is 'unsurpassed, over the period taken as a whole, in Western Europe,' as Mr. Oakeshott rightly claims. But surely he underestimates the extent to which this achievement is now recognized, for not only the two notable books by Dr. E. G. Millar on the MSS., to which he acknowledges his great indebtedness, but also the works of Professors Tristram and Borenius on the wall- and panel-paintings, and a number of more general works such as Miss Elfrida Saunders' *English Medieval Art*, have drawn attention to this supreme period of art in England. There was, of course, still room for a general survey of the painting of the period at a more popular level and a more modest price than the lavish and expensive books on the MSS. and the wall-paintings, and it was Mr. Oakeshott's intention to supply this need.

For the earlier part of his period practically no wall- or panel-paintings survive, so that only by means of MSS. can a survey be taken back to Anglo-Saxon times. For the later centuries, however, from about 1160 onwards, wall-paintings of importance remain, and for the last two centuries a fair number of panel-pictures also. Mr. Oakeshott's primary concern with MSS., therefore, though fully justified in the earlier periods, fails to give a representative view of the surviving evidence as a whole. He refers to and reproduces such outstanding landmarks as the *St. Paul and the Viper* at Canterbury, the *Chichester Roundel*, and the *Wilton Diptych*, as well as a few specimens of the art of stained glass; but his text is far too brief to bring the paintings in these various media into a proper perspective and proportion. His book must for this reason be considered as an attempt to present a text-book of English MS. illumination, with occasional references to painting in other media, rather than as a text-book of English Medieval Art. His title is misleading.

Within this more restricted field he has performed a useful service. The eighty-seven reproductions are carefully chosen and well reproduced, and it is particularly pleasing to see the Canterbury and Chichester wall-paintings already mentioned reproduced directly from the originals instead of from Professor Tristram's copies. In his text the author has perhaps failed to decide clearly what kind of audience to address. The apparatus of notes and appendices is not full enough to satisfy the needs of the scholar, especially on those questions where Mr. Oakeshott enters, however briefly, the field of specialist debate, though, on the other hand, even so much is out of place in a popular work.

Two further general comments seem called for. Mr. Oakeshott regards the style of which the *Lindisfarne Gospels* is the masterpiece as of Northumbrian origin, and this conclusion, one expects, will now, in view of the evidence of the Sutton Hoo treasure and the mass of comparative data provided by Professor E. A. Lowe's *Codices Latini Antiquiores*, receive general acceptance, as against the earlier view which regarded it as Irish.

Finally, some doubts may be indicated as to the correctness of the author's use of the label 'Renaissance.' He finds some marginal figures in the *Ormesby Psalter* (*c.* 1310) already Renaissance figures; and for him 'it is a sure sign that the Renaissance has already begun' when figures are shown against a landscape background. Such a view surely puts back the Renaissance too far, and seems to disallow the idea of the growth of naturalism within the mainly Gothic stylistic framework, which is the principal feature of the last century of the medieval tradition.

All these objections by no means, however, vitiate the usefulness of a volume which frankly relies mainly on its illustrations. Mr. Oakeshott has certainly contributed to the wider appreciation and understanding of the MSS. which are his main concern.—A. C. S.

THE WORK OF WILLIAM KENT

By Margaret Jourdain

(London: Country Life Ltd. £2 2s. net)

BY the publication of this sizable, scholarly and well-documented volume Miss Jourdain has conferred a boon upon students of eighteenth-century architecture and decoration in England. Here, with a directness of approach characteristic of this author, has been brought together for the first time a wealth of valuable and interesting information upon the work of this all-round artist—'the missing link in British architecture between Wren and Adam'—who was not only a great architect but also a painter, decorator, furniture designer and landscape gardener.

Greatest of the Burlingtonians, William Kent's works in architecture are, of course, well known; but here we have a scholar of repute—a specialist in such matters—reassessing his whole achievement and once more placing him in the right perspective as regards his influence upon English art of the period of George II.

Not the least valuable aspect of Miss Jourdain's book is that she reproduces hitherto unpublished letters and original designs which assist us to gauge the stature of Kent as an all-round artist.

The present volume may in fact be looked upon as an able revision of the estimate of critics such as Allan Cunningham (in 1830) and later writers, made possible since the publication in the *Journal of the Royal Institute of British Architects* (in 1932) of Kent's designs for public buildings in London.—C. G. E. B.

HONDERD JAAR MUSEUM BOYMANS, ROTTERDAM

Meesterwerken uit de Verzameling D. G. van Beuningen, 1949

(Rotterdam: A. D. Donker Uitgever)

THOSE who last summer may have seen in the Rotterdam Museum the memorable Exhibition of Masterpieces from the Collection of Mr. D. G. van Beuningen, or may have chanced to turn over the pages of the souvenir edition of that catalogue, will have been profoundly impressed, even if only in learning how certain masterpieces have changed hands. The Preface, written by Mr. P. J. Oud, Burgomaster of Rotterdam, unfolds the history of the Museum since its foundation in 1849 by Frans Jacob Otto Boymans.

A synthesis of the exhibited works is afforded by a list of the artists of practically all the leading schools of European painting, represented by some 173 examples. To these are added a few works of art in metal and ivory. We, however, find no notes on drawings, among which we remember in the collection in the vast, wooded estate at Vierhouten two small full-length authentic early drawings by John van Eyck of *Duke Jehan de Brabant* and the *Duke of Savoy*. The original set of drawings of the successive Dukes and Duchesses of the House of Burgundy would represent the twenty-four figures which adorned the funerary monument of Louis de Mâle at Lille. Traces of the tomb commanded by Duke Philip the Good, have long ago disappeared and these are the only two remaining drawings, since another pair was destroyed in a 'blitz' elsewhere. A drawing by Matthias Grünewald exhibited recently in America may also have been on show at Rotterdam. Parenthetically, the present writer had not the good fortune to find a General Catalogue of the Paintings and Drawings.

Apparently little is yet known about Bisdom Luik, thought to have been active about 1410 in that once romantic but now over-industrialized town of Maastricht, which still possesses a large double portrai

HE THREE MARYS AT THE SEPULCHRE : BY JAN VAN EYCK : REDUCED FROM THE CATA-OGUE OF THE D. G. VAN BEUNINGEN COLLECTION RECENTLY SHOWN AT ROTTERDAM

atue of *Hubert* [*sic*] *and John van Eyck*, still reputed fifteenth-century ocal citizens and brothers. Even Thieme-Becker's *Lexikon* is silent bout this apparent contemporary of Masaccio. Not actually cononted with Luik's Triptych of *The Coronation of the Virgin* surrounded y several groups of saints, it would be difficult to comment. But it is oteworthy that St. Remaclus, patron saint of Maastricht, is promnent, as painted in the Diocese of Liège.

The frontispiece in colour is of *The Three Marys*, an early work by ohn van Eyck, which under his name at Christie's, January 26th, 872, was bought for £335 by 'Johnson,' passed to Sir Charles Robinon and soon into the Cook Collection. Only from 1902, when Weale as urged to work into his Catalogue of the Bruges Exhibition the uppositititious name of 'Hubert van Eyck' as a brother of John, down o 1933 [CONNOISSEUR, August 1933], when we learnt from M. Emile Renders the real facts regarding the mythical 'Hubert,' did *The Three Marys* pass at home or in exhibitions under the aegis of that *peintre antôme*. Thenceforth it has been esteemed at home and exhibited pubicly as the work of John van Eyck, as whose great achievement it as been lately shown at The Hague but not at Rotterdam. There, as t Bruges, no doubt is entertained as to its identity. Yet for some time o come we may expect to find in the professorial circles of Brussels nd Ghent the name of 'Hubert' put forward.

After the death of Sir Herbert Cook in May 1939 this painting was emporarily sought by the trustees of the National Gallery, who lesired to acquire it for £90,000. That offer was considered by the Trustees of the Cook Estate to be inadequate. In May 1940, therefore, ts sale was effected through the agency of a London firm and a Dutch lealer to its present owner, who cabled that within a period of twentyour hours he was prepared to pay £250,000 for it. That was final. Re-reading some of the cuttings from newspapers of 1940–42 regarding he fate, disastrous enough, of Rotterdam, one meets with the alternative allegations that *The Three Marys* had been either instantly eized by the Germans or destroyed during the local 'blitz.' In point of act it had been flown in a private Dutch aeroplane to Rotterdam four days before the merciless attack on that city. The following weekend its new Dutch owner refused to part with his hard-won treasure—at a very considerable profit! Actually, a notorious German coveted it —but, fortunately, in vain.

After emerging safely from its cache in 1945, it was shown at The Hague. The panel, measuring 24 in. × 35 in., had been cleaned at Doughty House in 1921 by the father of Dr. de Wild, of The Hague. And after that interval it called for the tender and preservative treatment which it received a few months ago at the hands of M. van der Veken, much experienced in the restoration of Van Eyck paintings. Most famous of them all is, of course, the Ghent *Polyptych*, the panels of which he refreshed and for which he was called upon to paint a new copy of *The Knights of Christ*, the dexter section in the lower zone which was stolen in the night of April 10th, 1934 and, to the dismay of the whole world, is now known to be irrecoverable and not merely 'lost.'

Excellently reproduced is the *Portrait of a Man*, obviously painted at the moment when Mabuse had become Italianate. At Richmond only attributed to him but already by some critics given to Quentin Matsys, as well as to Jacob van Utrecht, it in 1940 passed into the Vierhouten Collection.

Also exhibited at the Royal Academy in 1927 was a bold, upright full-length panel which had spent many years in obscurity and partial neglect in a storeroom of an office in the City of London, after having had its height reduced and its sides cut down. It next masqueraded at Richmond as a *Portrait of a Gentleman* by an unknown Flemish-Burgundian painter seemingly related to Conrad Witz. Research showed it to be more correctly described as *The Prophet Isaiah*, and to have come from the hand of The Master of the Aix-en-Provence *Annunciation*, a descriptive appellation for the nameless painter who had produced for a church at Aix a large altar-piece, of which the centre panel of *The Annunciation* still hangs there in a side chapel. The companion panel of *The Prophet Jeremiah*, having been recognized at its true value in a Paris saleroom in 1923 through the brilliant insight of Hulin, eventually led to the identification of all the component parts of the original altar-piece. A *Still Life*, the writing-utensils of the Prophet, after having long been missing from the upper portion of its original section, was bought by Schmidt-Degener for the Rijks Museum. The whole reconstituted altar-piece was shown, not very prominently, in the Louvre in 1930 and at the Royal Academy two years later. It has recently been claimed by M. Jean Boyer on the interpretation of a will of an Aix-en-Provence tradesman to have been ordered as the work of an unknown artist, Jean Chapus.

Putting on one side these outstanding Early Flemish works, we passed in the exhibition to very fine examples of the art of Albrecht Dürer, Gentile Bellini, Titian, Ercole Roberti, Rubens and numerous other world-famous painters. Such was the galaxy of beauty that radiated at Rotterdam.—M. W. B.

JACOB'S LADDER

A Bible Picture Book from Anglo-Saxon and 12th-Century English MSS.

By Nicolette Gray

(London: Faber & Faber Ltd. 21s.)

IN her Foreword to this attractively produced and interesting book, Mrs. Gray explains that in making it she had two objects in mind. She wanted to make a book of illustrations through which to teach children about the Bible; and she wanted also to explain what the artists whose works she illustrates meant in their choice of subjects and treatment. These two aims fused in her mind as she proceeded. For her interpretation of the MSS. she has used sources prior to the illuminations, in the traditional exegesis of the Church Fathers, particularly St. Augustine.

The forty-eight plates, from such MSS. as the *Benedictional of St. Aethelwold*, the *Grimbald Gospels*, the *Psalter of Bishop Henry of Blois*, the *Bury St. Edmunds Gospels*, etc., are selected with great taste and form an attractive picture-book. Having tried it out with children, too, the reviewer is convinced that the style of the Saxon and Romanesque illuminators presents no great difficulty to the naïve mind.

As for the pages of commentary and interpretation which face the reproductions, there is no doubt of their applicability to the artists

intentions, and little doubt of an intelligent child's ability to think in allegorical and symbolical terms. For those who can say, with Mrs. Gray, that the faith of the Anglo-Saxon artist is also their faith, the book will clearly be a most welcome and pleasant possession. For those who, like the reviewer, find this faith totally unacceptable, the text will necessarily appear at best an exercise in historical interpretation, and at worst as a lot of fantastic mumbo-jumbo of quite negative educational value. In the reviewer's opinion nothing but hopeless misunderstanding and misinterpretation of the Bible can be reached by such methods. Nevertheless, the illustrations still sufficiently justify the volume, though it is a pity that only one of them is in colour.—A. C. S.

MANY OCCASIONS

Essays towards the Appreciation of Several Arts

By W. B. Honey

(London: Faber & Faber Ltd. 18s.)

IN these days of specialization it is pleasing, as well as rather impressive, to find an official of one of the great national museums writing with understanding about such a wide range of subjects as Mr. Honey touches upon—sculpture, painting, poetry, ceramics, glass, gardening, the ballet, and aesthetics. It cannot be said, however, that this collection of essays, broadcast talks and book reviews really makes a book; nor does the treatment of many of the subjects amount to more than a few graceful passing remarks.

On the subject of aesthetics Mr. Honey's ideas hardly form a consistent and thought-out philosophy of art. He appears to believe in the 'reality' of differences of artistic value, yet, he maintains, 'the merit or significance of (artistic) forms . . . cannot be judged by any rational test,' and he provides no test of any other kind except the purely subjective one of 'recognition.' The implications of this admission are nowhere acknowledged or worked out.

Over a third of the volume is occupied by an essay on the nature and phases of English poetry, adapted from the introduction to the author's anthology, *The Sacred Fire*. His enjoyment of poetry is clearly keen and the range of his sympathies wide; but after claiming 'an unusual tolerance of changing fashions,' he nevertheless pronounces that the songs of Ben Jonson 'have nothing of true poetry,' that despite 'the utmost facility' Thomson suffers from 'an entire lack of poetic power,' that Byron's 'facile and witty verses are not poetry at all,' and that Coventry Patmore produced 'a mere simulacrum of poetry.' On the other hand, Collins figures as 'one of the greatest of all English poets, a magician capable of every enchantment,' and D. H. Lawrence, 'in his inspired moments . . . is to be ranked with Shakespeare himself.' The essay, that is to say, puts forward in summary fashion an entirely personal view of English poetry, full of the author's own subjective preferences and prejudices, unjustified by any analysis or argument.

Only when he comes to his own special subject of ceramics does Mr. Honey give us the kind of detailed treatment which is necessary to support his judgments, and even here he skates somewhat precariously over the deeper issues involved. He believes the essence of the work of art to be always irrational and incalculable, and he matches these qualities in his own approach. Stimulating and suggestive though he often is, his essays will hardly satisfy the more inquiring reader.—A. C. S.

FROM SICKERT TO 1948

The Achievement of the Contemporary Art Society, with a Commentary by John Russell

(London: Lund Humphries & Co. Ltd. 18s.)

SINCE its foundation in 1910 the Contemporary Art Society has acquired by purchase, bequest or gift from its members many hundreds of pictures, drawings, prints, pieces of sculpture or pottery, and has passed on nearly all of them to various national and provincial museums, which have thereby been able to improve in a most important degree their representation of contemporary art, both Briti and foreign. This has been a notable public service, for which t galleries and the general public should be profoundly grateful.

The publication of the present little book provides an opportunit however, of inquiring whether the Society is doing all it could ar should. This book is not, unfortunately, what we should like to see, complete catalogue of all the works acquired and presented by t Society since its inception. That would indeed be an instructi compilation, and such a catalogue is a necessary basis for any defir tive opinion on the Society's activities. Instead, the book in t reviewer's hands is a mere elegant essay by Mr. John Russell, illu trated by a selection of a hundred and ten reproductions, of whi five are in colour. It is an inadequate basis for argument, but all v have at the moment.

The great question is: Does a rounded and satisfactory picture the history of art during the last half-century emerge from this bri record of the Society's activities? To answer this, one must first of note that the great majority of the works handled are British. Sicke Spencer Gore, Steer, John, Grant, Stanley Spencer, Matthew Smit William Nicholson, Paul Nash, Sutherland, Piper and Moore are (fairly adequately) represented. This might be called the middle w of contemporary British art. The Royal Academy, as representi the right wing, does not get much of a showing; not even Philp Sims, Orpen or Ricketts get so much as a mention. On the oth hand, the abstract and surrealist left wing gets less attention than t solid, fashionable centre. Mr. Russell claims that 'often the Socie was well ahead of the main body of buyers,' and this may perhaps admitted; but has it been any more sure in its selection?

When we cast a glance abroad, the most casual survey suffices reveal the Society's character. No British gallery or museum h any systematic representation of cubism, of futurism, of purism, dadaism, surrealism, suprematism, constructivism, of German e pressionism. The nervous and conservative might, from its title, co ceive the fear that the C.A.S. aims at remedying these deficiencies. B the fear would be groundless. If it does attempt to, its efforts a feeble and ineffectual. The buyers operate without any visible poli except personal whim, and their tastes seem cast in the same mou entirely as the private buyers and collectors who keep the deale going. Since they are often the very same individuals, this is hard surprising.

As compared with the taste of the more timid of the provinci gallery directors and committees, the C.A.S. of course represents adventure into 'modernism,' and no doubt many readers of T CONNOISSEUR would view with suspicion, if not positive disgu many of its acquisitions. But it is worth pointing out that, as compar even with an official State museum like the Musée d'Art Moderne Paris, let alone the Gallery of Living Art or the Museum of Mode Art in New York, its activities represent a typically British moderatic insularity and compromise.—A. C. S.

DEGAS DANCERS

By Lilian Browse

(London: Faber & Faber Ltd. £4 4s.)

THIS volume was bound to appear. With a resurgence of we informed balletomania, a mass of available work bearing on t subject, by one of the least questionable of modern artists, an auth who *has* been a dancer and teacher of dancing and *is* a partner in well-known firm of art dealers—how could the omens be mo favourable? Nor is the result disappointing. Miss Browse writes Degas with more sense of what the artist is about than is usual wi commentators on the Classics of painting. The colour-prints, it is tru hardly pull their weight, but the other reproductions are excelle And although artists might have preferred a rather less expensi book showing the pick of the drawings and paintings, enthusiasts the ballet will doubtless prefer this more exhaustive and fully ann tated account and will consider the price, on box-office standards, mere bagatelle.

As painters go, Degas was a specialist in dealing with this subje

PORTRAIT OF A MAN: BY MABUSE : REDUCED FROM THE CATALOGUE OF THE D. G. VAN BEUNINGEN COLLECTION : SEE P. 71

matter, yet we doubt whether those more intimately concerned with the ballet appreciate him quite as much as Miss Browse thinks. They complain that his ballet skirts are too long for *le tutu classique*, too short for *le tutu romantique*. They are suspiciously tolerant of quite indifferent photographs of phases of their art which emerge as jumbles of far too many arms and legs, and they are rather hurt that Degas concerns himself so little with providing adequate records of this or that *Ballerina príma assoluta—figée* at a known moment in a capital rôle. Alas! artists are like that. He spends his time observing *rats de l'opéra*, resting, stretching their limbs, at best practising at the bar. For, after all, drawing is not the same thing as instantaneous photography. Even to a master the opportunity of studying the same movement recurring so conveniently as the pupils worked at the bar was one to be seized. Drawings, in a material sense, must be done a line at a time, artistically even, a *phrase* at a time. Artists are but human, and sometimes, even *à la barre*, the phrases fail to fit together. Thus we submit that sometimes a scribbled phrase (e.g. on Plate 151) is not, as Miss Browse would suggest, a criticism of the model as a technician. *Mauvais* is a vicious criticism of his own drawing, which he nevertheless keeps as each phrase is well enough in itself. More odd that he has signed it.

Miss Browse rightly stresses as among Degas's most impressive qualities his impersonal approach. Her comparison with Piero della Francesca holds—the more in the earlier pictures, which, tragically, for it has to do with his failing eyesight, remain the best.

Indeed, if occasionally, in works of rather later date, these ballet pictures delight us with an added charm which his first works have not (Plate 175 is an admirable instance), it is because Degas considerably borrowed from a school of painters we have now forgotten and agreed to write off as 'merely clever.' Perhaps the name of Favretto may serve as a reminder of this once popular and now discredited group of painters. At their suggestion Degas became concerned with superficial glitter, with *frou-frou*—with 'fluff.' Between 'fillings' and 'voids,' he won an intermediate zone. The haze from the float, the shimmer of tulle are less than solid. Spaces shot with implied rays not quite empty.—W. B.

BOUQUET

By G. S. Whittet

(London and New York: The Studio Publications Ltd. 21s. net)

FLOWERS

By Hermine van Guldener

Translated from the Dutch by Fernand G. Renier and Anne Cliff

(London: Longmans, Green & Co. Ltd. 30s. net)

FLOWER-PAINTING, like every other department of art in these days, has increased enormously in volume. Whether it has developed in quality is another question. It is of course difficult to equal such masterly work as Fantin-Latour's or, to go farther back still, Jan van Huysum's and Jan Breughel's, but that there are several flower-painters of rare quality to-day is proved by Mr. G. S. Whittet's appropriately titled book *Bouquet*. Such a flower-piece as Eliot Hodgkin's *Undergrowth*, with its golden-green luminosity and superb understanding of the structural complexities of stem and leaf, is a remarkable work, as profound and satisfying as *The Pink Tablecloth* by Matisse is casual and superficial. What a genuine love for the beauty of flowers A. K. Browning expresses as compared with the stuttering and feeble language of the Anglo-French *fauves*. None the less, if we are to assess the achievement of our age we must give all points of view; and Mr. Whittet has cleverly assembled his *Bouquet* of many minds and manners. The notes facing each reproduction are admirably descriptive and explanatory, and the Foreword, which traces the tradition of flower-painting through China, Italy, the Low Countries to France and Britain, is very interesting. The forty-eight colour-plates, framed ingeniously in borders approximating in tints to the colour schemes of the pictures, are a delight to contemplate.

Mr. Whittet's book deals with contemporaries and near-contemporaries, but Dr. van Guldener begins with the remote and ancient master Duccio de Buoninsegna (1260–1339), coming gradually towards the inevitable Matisse, Braque, Douanier, Picasso and all that sort of thing. Needless to say, the latter make a poor showing alongside their many inspired forerunners. Maybe flowers don't look quite as nice now as they did before the atom bomb threatened the heart and spirit of the rose. However, these two books are refreshingly lovely in their floral tradition, are complementary and a charming addition to one's library.—A. B.

CHURCH VESTMENTS: THEIR ORIGIN AND DEVELOPMENT

By Herbert Norris

(London: J. M. Dent & Sons Ltd. Illustrated. 42s. net)

IN their way, few subjects are more interesting than Church vestments, and few are more widely misunderstood. Frequently misnamed, misrepresented, even by persons who should be better informed, vestments labour under the additional disadvantage of having been drawn into polemical controversy, sometimes on absurdly trivial pretexts. One thus welcomes with the more pleasure this attractively mounted book by Mr. Herbert Norris: a book which, apart from its visual satisfactions, remains as aloof from controversial issues as could be reasonably expected. That Mr. Norris has chosen to close his survey with the Fifteenth Century (except in respect of a few minor details) has itself enabled him to avoid some awkward corners, if at the risk of omitting material which would have added to the reference-value of his work. But, within its acknowledged limitations, *Church Vestments* embodies a great amount of useful and informative detail, presented without any 'beating about the bush.' Indeed, Mr. Norris's somewhat curtly written text covers so wide a field as to render it potentially valuable as a concise introduction to the complexities of the ecclesiastical wardrobe.

It does more, for Mr. Norris's inclusion of certain matters not properly classifiable as vestments—houseling cloths, for instance—helps to broaden the utility of his book. The derivation and development, as well as the use, of vestments are discussed with the aid of, literally, hundreds of illustrations in line, as well as some in colour.

Anyone desirous of 'brushing up' his or her knowledge of vestments, whether from the standpoint of religious observance, or from those of the antiquary or the designer, may here find good material.

As a counsel of perfection, it might have been as well, in certain instances, to have indicated more precisely whether an item drawn from an antique source is a copy or an adaptation of an original, though this is not, perhaps, a point to be pressed home on this occasion. On the other hand, it may be felt that Mr. Norris has been a little trusting in his somewhat wholesale attribution of *Opus Anglicanum* to 'abbey' craftsmen; and an obscurity on page 79 needs clarification, where a diagram is captioned 'VIII Century.' This is patently a misrendering of 'XIII Century,' though the chasuble in the Victoria and Albert Museum on which the diagram is seemingly based is known to be a re-made piece—and one may fairly ask when? What reason can there be to detect in the shape of a remodelled item a forerunner of a type of vestment much later than the material of which this example is made? It would also seem risky to assert that 'During the classic Greek period nearly everyone, . . . when they wore any clothes at all, wore them to perfection.' Surely this places too great a reliance on the evidence of artistic convention. Nevertheless, to those whose means of ready reference is confined to such books as Tyack's *Historic Dress of the Clergy* (not named, by the way, in Mr. Norris's bibliography), this new and seemly volume on *Church Vestments* comes as a refreshing messenger.—F. G. R.

SHAKESPEARE'S HERALDRY

By C. W. Scott-Giles, M.A.

(London: J. M. Dent & Sons Ltd. Illustrated. 35s. net)

ALL good Shakespeareans (especially such as prefer Hamlet to bacon) may read this attractively mounted book with pleasure and profit. One recommends it to anyone who (lacking the scholarship of, say, a Charles R. Beard) may be concerned in the mounting of Shakespearean productions for stage or film, as well as to those whose interest in the Immortal Bard is couched in less public ways. A number of minor tests of Mr. Scott-Giles's pages satisfactorily endorses the care and study he has given to his theme, and with one or two exceptions (notably in the case of certain 'standards' somewhat lacking in Gothic grace) the manner of his armorial illustrations is above reproach. On more grounds than one, *Shakespeare's Heraldry* can be read and re-read with advantage.

It falls into two main sections: the personal heraldry of Shakespeare and his family, and the armorial ensigns proper to various of the characters in the plays. All this covers so wide a field that one cannot grumble at the exclusions indicated in Mr. Scott-Giles's foreword, though, if one is to be regaled with imaginary arms for Falstaff and the Bastard Faulconbridge, there seems no logical reason why one should be denied the devices of the 'Montagues' and 'Capulets' (as those families are called in *Romeo and Juliet*). A more cogent objection is that in his armorial pedigree of the Shakespeares Mr. Scott-Giles has omitted, from the last generation, Sir John Barnard, whose claim to impale *Hall and Shakespeare quarterly* is clear. (Parenthetically, and though it has no bearing on Mr. Scott-Giles's book, one may ask whether the well-known portraits in the Birthplace at Stratford-upon-Avon, attributed to Sir John and Dame Elizabeth, do in fact represent that worthy couple, and not persons of a somewhat later period.)

As to the heraldry of the plays, here treated in much detail, a difficulty is always to decide whether one is viewing problems in the light of ideas current in Shakespeare's day, or by those governing the more modern tendency to 'dressing in the period' in which the action is laid. For example, Warwick's allusion to 'old Nevil's crest . . . This day I'll wear aloft my burgonet,' creates a superbly ringing line at the expense of antiquarian exactitude. Mr. Scott-Giles is, of course, alive to such inconsistencies, though in attempting to solve one of them he seems to me to have been over-ingenious. His explanation of the 'favours' with which Prince Harry hides dead Hotspur's 'mangled face' is that these were not intended to be feathers (as has been surmised) but a 'torse of silk of his own colours . . . unbound from his helm.'

But Shakespeare doubtless had in mind the emplumed helmets o his own time (more or less); whereas to unbind a properly mounte torse (whether of 'silk' or not) from a medieval helm might conceiv ably entail a stage-wait. Not that this and a few other minor considera tions affect one's appreciation of a book with so much to commen it.—F. G. R.

ART AND FAITH

Letters between Jacques Maritain and Jean Cocteau

Translated by John Coleman

(New York: The Philosophical Library. $2.75)

'ALL great art is praise,' said Ruskin, and Ronsard, in hi *Abrégé de l'Art Poétique*, says of the poet in particular that Go is within him to form miracles through his hands. In *Art and Fai* other French writers, Maritain and Cocteau, discuss the sam philosophy. This is no new idea. Robert Sencourt, in *The Consecratio of Genius*, pursues it through all the arts. Throughout all ages, i philosophers as varied as Philo, St. Augustine and Scotus, in poe as different as Dante, Coleridge and Gerard Manley Hopkins, w find the same awareness of the great truth which Cocteau endeavou to set forth in his letters to Maritain. We say 'endeavours,' becaus Cocteau's style is difficult; and hasten to add that this difficulty i obviously not due to the translation, since it does not appear i Maritain's answering letter to the poet.

This latter part of the book serves the double purpose of clarifyin Cocteau's ideas, and of giving us access to Maritain's own philosophy

One would like to quote endlessly from *Art and Faith*, but that bein impossible, here is one extract which will show the theme of th book:

'Yet poetry is from on high—not like grace . . . but like the highe *natural* resemblance to God's activity. "Our art," Dante used to sa "is the grandchild of God." '

Altogether an engrossing book, and one for which we shoul thank the translator, Mr. John Coleman, very sincerely.—M. B.

ENGLISH FURNITURE ILLUSTRATED

A Pictorial Review of English Furniture

from Chaucer to Queen Victoria

By Oliver Brackett

Revised and edited by H. Clifford Smith, F.S.A.

(London: Ernest Benn Ltd. 84s. net)

THE original work—*An Encyclopaedia of English Furniture*—fro which this book has grown, was first published in 1927. B *English Furniture Illustrated* is more than a reissue, for Mr. Cliffo Smith has added his own account of each piece of furniture in th book: for this reason the change of title is judicious.

It is, in fact, a new book, for the 240 pages of large and excelle illustrations are a great improvement on those in *An Encyclopaedia English Furniture*: a number of poor and doubtful specimens of furn ture has been replaced by examples of undoubted authenticity and greater interest; and the quality of the photographs as a whole h been improved by omitting some indifferently taken—the phot graphing of furniture and works of art, so as to show best the object a whole, and the details that collectors and students are interested i is no mechanical task.

The publisher's choice of Mr. Clifford Smith for the editing of th work was a felicitous one, for not only is he an authority on the su ject, but he was a colleague for many years of Oliver Brackett, and 1935, on the latter's retirement, succeeded him as the Keeper of t Department of Woodwork of the Victoria and Albert Museum.

The original text, which is not long, remains, more or less, Brackett knew it, except that it contains, in addition to Mr. Cliffo Smith's twenty-four pages of observations on the plates, two importa notes: one on Daniel Marot, the other on Messrs. Vile and Cob Cabinet-makers to the Crown. Since Brackett wrote his book, resear has provided new material on these three men.

THE PROPHET ISAIAH : BY THE MASTER OF AIX : REDUCED FROM THE CATALOGUE OF THE D. G. VAN BEUNINGEN COLLECTION : SEE PAGE 71

The note on Daniel Marot incorporates the findings of Dr. M. D. Ozinga, who proved that the Dutch architect came to England in 1694 at the behest of Queen Mary. Because of the lack of his name in the Royal Wardrobe Accounts, it had always been thought that Marot never visited England. Through Dr. Ozinga's researches we now definitely know that he did. Mr. Clifford Smith's statement that Marot advised William III on the decoration of Hampton Court is, however, doubtful. Christopher Wren unquestionably designed the interior wood and plaster work, and if Marot had anything to do with the palace it must have been in relation to the upholstery of the draperies and some of the furniture for the State Apartments. There can be no doubt that Marot's advice was taken on the design of the gardens of Hampton Court.

The note on Vile and Cobb is also of particular interest. It was Mr. Clifford Smith who, in his book on Buckingham Palace, was the first to describe fully the activities of these two craftsmen, and how they made most of the costly furniture for the 'Queen's House in the Park' for George III and Queen Charlotte.

The descriptive notes, which Mr. Clifford Smith modestly calls 'Descriptions of the Plates,' are of great interest; for they review each piece of furniture, from its historical and social aspects, and also describe its antiquarian value. As the length of these notes far exceeds the length of the original text, it can be said that the editor has carried through his task in a thorough manner. Those who already possess *An Encyclopaedia of English Furniture* need not hesitate to buy *English Furniture Illustrated* in the mistaken belief that they would only be acquiring the same book. The production of this book is of a very high standard of excellence, reflecting most creditably on all concerned.—R. W. S.

A SHORT HISTORY OF CHINESE ART

By Hugo Munsterberg

(East Lansing: Michigan State College Press. 1949. $7.50

ALTHOUGH in this *Short History of Chinese Art* we are not given anything which can be considered as a new contribution to the sum of knowledge on Chinese art, it provides a very able summary of the whole subject by one who quite evidently knows what he is writing about. Moreover, it is written in a way which will appeal alike to the layman and to the student.

For its lucidity it may confidently be recommended to all wishing to approach the subject without foreknowledge; and to the student who already has a grounding because it covers the wide field basically and with an awareness of essentials in the light of up-to-date scholarship, it provides a useful and ready handbook.

Since it is illustrated by fifty good half-tone plates it may well take its place with both English and American readers as a popular and dependable text-book, all the more enlightening since, throughout its story, the arts of this ancient civilization are related to a background of Chinese history from the earliest times to the period of Ch'ien Lung.—C. G. E. B.

LANDSCAPE. PORTRAIT. STILL-LIFE

By Max Friedländer

(Oxford: Bruno Cassirer. 25s.)

IN addition to those concerned with the subjects set out on its title-page, this book of essays includes one on Religious and four on Genre Painting, and indeed this last subject has perhaps as good a claim as any of the others to represent the general flavour of the book. For 'genre' means 'species,' and by refusing to proceed on the usual geographical or chronological or ideological lines, and accepting instead these rather objective categories ready made and already in popular usage, Herr Friedländer is naturally led to a homely and detailed treatment typical of the Genre painters. He does not ram down our throats any general thesis of allegedly fundamental significance, but lingers in agreeable bypaths, constantly delighting us with a deftness of phrase which has the welcome quality of aiming always at definition and clarity. Samuel Butler said of de Hoogh that he painted 'as well as there is any occasion to paint,' and we might say the same of the author of these essays, which recall by the richness and variety of their texture the famous *Maîtres d'autrefois* of Eugène Fromentin.

The 'categories' of pictures, the development and nature of which he describes for us, are categories in popular usage, and like most popular phrases they class pictures first and foremost by their subject-matter. As, however, this is often closely bound up with the function the artist performs in relation to his public, consideration of the commercial side of artistic activity becomes natural and legitimate. The history of art is inevitably the history of patronage—only that we have to remember that latterly the artist, a man of some means, has often been his own patron. Still, it is a little disquieting to find critics increasingly assuming that (in this, differing from all previous periods) it is in our time only the painters who thus double the two parts who are worthy of consideration. Of course there is Fry's terribly plausible argument that any art performing a utilitarian function inevitably deteriorates, but an art which performs the function of supplying something to talk about still falls under Roger's strictures.

Thus, as a minor criticism, we are inclined to regret that Herr Friedländer should be inclined to fall in with a current habit of using 'eclectic' as necessarily a term of reproach. With his wide knowledge of the range of painting as a reservoir to feed that 'unsleeping sense of the possible' which is born anew with every generation or should be, he might rather try to rehabilitate a phrase we have allowed to get shabby. A new and enterprising eclecticism might serve as a useful corrective to what many of us feel as a poverty of content in the painting of the present day. It may sound paradoxical but a generation to whom originality is rather a fetiche and novelty a craze yet shows definite signs of inbreeding.

The translator of these essays for the most part renders them into good idiomatic English, only (it is perhaps the result of long frequentation of those universally applicable German suffixes) he writes 'trueness' for 'truth,' 'pureness' instead of 'purity,' and—a word unutterable save by a Russian—'chasteness' for 'chastity.'—W. B.

THE PRINTED BOOK OF THE RENAISSANCE

By E. P. Goldschmidt

With 32 Cuts and 8 Plates in Collotype

(London: Cambridge University Press. 63s. net)

TO many, there have never been more seemly or more beautiful books than those which issued from the presses of the Renaissance during the late Fifteenth Century. Within a few years of the invention of printing the book blossomed into a perfection that has remained unapproached up till the present day. The change from the Gothic or mediaeval black-letter type was a happy transformation that brought with it also a new style in the illustration and decoration of the page.

Illegible writing is an abomination. To those old calligraphers who broke the manacles which had enchained the Gothic script we are all profoundly and permanently indebted. For the men who invented the new humanistic writing with its rounded Roman curves about 1400 were both scholars and exquisite craftsmen bent on honouring the texts they transcribed. Mr. Goldschmidt says that 'the penning down of sonorous Latin phrases became an act of homage to the ancient authors who composed them.' 'In deciphering and copying the ninth- or tenth-century examplars from Verona, from Cluny, or other old libraries, these scholars very consciously and deliberately formed their script, not so much to give a close imitation of Carolingian writing, but to be as *different* from the workaday, current, spiky, "monkish" bookhand as the ancient codices which lay before them. That is how the humanistic "Roman" script was born.'

Mr. Goldschmidt's valuable book consists of three lectures, carefully prepared for the press. *Type*, the first, gives us the personal and chronological data of the printers; *Illustration*, the second, describes the evolution from the painted miniature to the woodcut to be printed with type, giving some notable examples. Of such, the illustrations to Francesco Colonna's *Hypnerotomachia Poliphili* are the wonder-work. Although a commercial failure at the time, these woodcuts have had more influence on the design and decoration of subsequent books than any other. Emphasis is also laid on the excellence of the woodcut books of Florence produced between 1492 and 1508 which have exercised such profound results on modern designers, as first exemplified in William Morris. The third section of Mr. Goldschmidt's book treats of *Ornament*. Here are found title-pages, borders, headpieces, emblems, publishers' marks and devices, etc. Beyond this, there are a few plates in facsimile from some of the great 'classics' of the Fifteenth Century.—H. G. F.

A FLEMISH PRIMITIVE IN ENGLISH COLLECTIONS

(Continued from page 10)

Roger van der Weyden, on the side panels of his Bladelin *Nativity* in Berlin, had treated the same subject before Hugo van der Goes. There the Sibyl of Tibur shows to the Emperor Augustus her vision of the Madonna enthroned in the sky, in accordance with her prophecy, 'The Highest shall descend from Heaven and a Virgin be shown in the valleys of the deserts.' Her hand and face raised in ecstatic rapture, she guides the Emperor's gaze towards the heavenly apparition. This altar was painted for Pieter Bladelin, treasurer to Duke Philip of Burgundy, and placed in the church of his newly founded city of Middelburg, where it must have been known to the master of Ghent, just across the mouth of the River Scheldt.

In Lord Bearsted's picture the glance of the Emperor is not heavenward, but straight in front of him, perhaps towards a lost Madonna panel. The large, noble form of the heads, filling two-thirds of the picture plane, set against an open courtyard with buildings, show the gravity, the imposing presence and the rich modelling of van der Goes's ripest work. Incisively drawn, steeped in light, immaculate and serene, yet heavy with thought and with mystery, the work offers all the characteristics of the master, his solemnity, his love for expressive hands and gestures. It is 'surely no copy, and if not an original by van der Goes, yet the work of an excellent follower.'*

A COURT SWORD BY FRANZ MATZENKOPF

(Continued from page 31)

seum of Art, Philadelphia, by a subsequent owner.

The second replica was in the Dreger Collection, No. 110 in the catalogue. The illustrations of this latter example in the Dreger catalogue are very good, and it is possible to see that it is an exact copy of the Matzenkopf hilt—so exact that it could have been achieved only by taking a mould and casting from it.

The only difference on the Dreger example is the signature, which appears under the *écusson* and reads as follows: 'NUNCIA PACIS 1763. WIDEMAN CARLSBAD.' Wideman was appointed *Hofmedailleur* in Vienna at the Imperial Court in 1758. Like Matzenkopf, he was originally a gunmaker by profession, so that it is not *a priori* unlikely that he should have produced a sword-hilt. However, the mere fact that the signed Wideman example is an exact copy of the Matzenkopf hilt is sufficient to cast considerable doubt on it. The following is an extract from a letter written to me by its American owner: 'There is no question but that the hilt is of cast iron and that it is of modern workmanship. I do not know how long the Matzenkopf hilt has been in the Vienna Museum, but there was a time when things could be taken out and copies were made, and I suspect that my sword was made by a Viennese copyist who was active in reproducing arms and armour. The fact that the signature differs from that on the Vienna sword indicates that my sword was definitely made to deceive. There must have been quite a few cast-iron copies of this sword made, for a number of them have been seen over here.' So much for the Wideman sword. These observations dispose of the various claims which were made for it when it was described in the Dreger catalogue. The most remarkable feature is that a forger should have gone to the length of seeking out another maker's name, and moreover that he should have succeeded in finding one that is by no means improbable.

A third copy is in the Musée des Arts Decoratifs, at Paris. It is an obvious casting, and like the Dreger example is of bright iron, without the gilt ground.

The so-called Prince Eugène hilt exhibited in 1911 appears from the photograph to reproduce exactly the Matzenkopf hilt and can therefore almost certainly be dismissed as a forgery. If collections of small-swords are examined it will be found that they practically always differ from each other. The only explanation of the existence of a series of identical examples is that one is an original and the others later copies made to deceive.

* The quotation above comes from the fourth volume of Dr. Friedländer' *Altniederländische Malerei*, where the picture was first published and fully analysed. The only doubt there as to its authenticity is based upon the marked serenity (*Abgeklärtheit*) which is nowhere else to be found in the work of Hugo.

IN THE AUCTION ROOMS

By T. P. GREIG

IVORY MIRROR-CASE, FRENCH, XIV. CENT.: SOLD AT SOTHEBY'S FOR £750

PICTURES, DRAWINGS AND PRINTS

THIS chronicle begins about the middle of March and carries us up to June 23rd. During this period Christie's and Sotheby's have provided the picture market with one or two interesting sales, and some very good prices were recorded. For example, at Christie's, on May 12th, a small panel (9½ in. × 13½ in.) of a view over an extensive landscape, with windmills and cottages, attributed to Rembrandt, changed hands at £6,510. This came from a collection sent by the trustees of the Wauchope Settlement Trust from Niddrie Marishal, Edinburgh, as did a Samuel Scott view on the Thames looking from the Surrey side, showing Westminster Abbey, St. Stephen's Hall, and Westminster Bridge in the course of construction, about 1745, which sold for £2,047 10s. The Wauchope property, which totalled £18,498, also included a view on the Thames near London Bridge, with the Church of St. Magnus the Martyr, and St. Paul's Cathedral in the background, by Scott's pupil, William Marlow. This went to Mr. W. F. Grimes, the Director of the London Museum, for £357; while £1,050 was given for an Aert van der Neer moonlit landscape, with a view across a broad river at low tide. *The Betrothal*, catalogued as the work of Ferdinand Bol, realized £892 10s. —this picture was exhibited at Burlington House in 1910 (No. 117), when it was attributed to Rembrandt and described as *The Artist and his Wife*; a Reynolds portrait of *Miss Fanny Kemble*, daughter of Roger Kemble and sister of Mrs. Siddons, in white dress with blue sash, fetched £714; a three-quarter-length portrait of *Andrew Wauchope, of Niddrie*, in dark dress with white stock, standing in a landscape with red curtain background, by Raeburn, £577 10s.; a small picture of a boy, in grey coat, with golden hair, by J. B. Greuze, £483; a three-quarter-length portrait of an old lady, in black dress with large white lawn ruff, seated in an armchair, by B. van der Helst, £483; one of *Archibald, 3rd Duke of Argyll*, in peer's robes, by Allan Ramsay, signed and dated 1744, £231; and a W. van der Velde small panel, *Men-o'-War Becalmed*, £651. Pictures from other sources in this sale included *The Entrance to a Château*, with figures crossing a bridge and a peasant woman washing clothes in the foreground, by A. de St. Aubin, which brought £273; and a portrait of *Mrs. Tomline and her three Children*, seated at a table, by the Rev. M. W. Peters, £609. Chief interest in Christie's sale on June 23rd, which totalled £18,482, lay in a pair of large views of Dresden, looking across the River Elbe, painted by Bernardo Belotto in 1747–8 and belonging to Mrs. Warwick Bryant. When sold by Lord Hillingdon in May 1946 they realized £4,410. The pair now sold for £3,990. Mrs. Bryant also sent a Classical landscape, with water-mill, horse and figure, by Sebastien Bourdon, which fetched £483—in 1853 it made £4, and in 1935, £105. From Sir John Fitzgerald's collection came a portrait of *Miss Charlotte Fish: Daughter of a London Merchant*, in salmon-coloured dress cut low at the neck, seated under some trees in a landscape, by Reynolds, which went to a New York buyer for £1,522 10s.—it cost £1,995 in 1926; and a small view of the Horse Guards Parade, by Samuel Scott, sold for £210, as against the £84 given for it in 1901. Other pictures sold in this June sale included a small panel, *The Estuary of a River*, by S. van Ruisdael, which realized £336 (three years ago, it fetched £178 10s.); a portrait of *Sir Robert Clayton, M.P. for Marden in 1769*, in light-pink coat and vest embroidered with gold braid, his arms crossed in front, holding his black hat and stick, by Gainsborough, £682 10s.; a small portrait of *Signora Zamperini as 'Cecchina,'* by Nathaniel Hone, £609—it fetched £756 in the Duke of Leeds sale, 1930; a little panel of a woman eating oysters, while a gentleman is conversing with her, by F. van Mieris, £441; another, *Le Sommeil Interrompu*, by M. B. Ollivier, signed and dated 1771, £336; a painting of a vase of flowers, with wineglass on a stone ledge, by Rachel Ruysch, signed and dated 1716, £441; a W. Holman Hunt small panel, *Valentine rescuing Sylvia from Porteus—a scene from 'The Two Gentlemen of Verona'* (a study for the picture in the City of Birmingham Art Gallery), £241 10s.; and a tiny water-colour drawing, *L'Ile de la Cité, Paris*, by R. P. Bonington, £325 10s.—twenty years ago it cost £189. In order to complete our chronicle of Christie's picture sales we must now revert to that held on March 24th, when £262 10s. was given for a Peter de Wint water-colour drawing, *On the Severn, near Bridgnorth*, with cattle by an old stream; and £120 5s. for one, by Sir W. Russell Flint, of figures on the sands; while £210 was paid for a small panel (6 in. × 4 in.), *The Smash*, by the veteran artist, Charles Spencelayh; and £304 10s. for *The Mystic Marriage of St. Catherine*, by P. Veronese. On April 14th, three large paintings of flower and fruit subjects, by Abraham Brueghel, two signed and dated 1677, fetched £808 10s.; and seven days later, three small water-colour sketches of English scenery in the Seventeenth Century, by Jan Siberechts (the figures in these drawings were added by John Wootton), sold for £420. On April 28th, *Venus Disarming Cupid in the Clouds*, ascribed to F. Boucher, made £441; a large work showing an artist painting a man's portrait, by Ubaldo Gandolfi, £315; and a similar sum was paid for a portrait group of *George Lloyd, of Manchester, and other members of his family, embarking on a voyage to Holland, 1731*, by Arthur Devis. Then, on May 5th, a view *Over Harrow Weald Common, 1821*, by P. Nasmyth, fetched £409 10s.; a James Stark small painting showing a road through a wood, with thatched cottages, and cattle by a stream in the foreground, £262 10s.; a D. Seghers flower piece, £367 10s.; seven days later, *The Doges' Palace, Venice*, with gondolas and figures, by Canaletto, sold for £756; a set of four small Venetian views, by J. Marieschi, £378; *Sunlight*, by Sir William Orpen, £136 10s.; a Charles Spencelayh small story-telling panel, *Fortune in a Tea-cup, or Very Nice Too*, £115 10s.; and a series of thirty-four water-colour drawings of the *Vales of Neath and Taff, with the Coast Scenery from Cardiff to Margam*, by T. Hornor, £220. The sale on June 2nd provided a surprise for a London woman owner of a work submitted. This was a small painting (13 in. × 16½ in.) of *A View of the Bleaching Ground near Haarlem*, by Jacob van Ruisdael. Bidding

MUSSIN VULTURE BY LAENDER: LORD HASTINGS COLLECTION: SOTHEBY'S, £1,350

opened at £315, a sum a little less than she had expected for the picture; but keen competition resulted in the work changing hands at £2,625. Other pictures in this catalogue included a J. Stark small panel of a road through a wood, with a pool and sportsman in the foreground, which realized £330; *The Return from the Chase*, by D. Wolstenholme, £399; and a pair of Swiss views, painted by F. Diday in 1857, £210. Finally, on June 9th, a panel of an interior with two women plucking a fowl, by A. van Hamme, 1860, brought £241 10s.; a final bid of £315 was made for a Leon y Escosura panel, *The Minstrel, 1867*; and £273 was given for *Men-o'-War and Small Craft off Amsterdam*, by A. Storck.

The owner of a small painting on panel, said to have been hanging for many years in an old parsonage in the Midlands, had a pleasant surprise at Sotheby's on April 26th, when, after a modest opening bid of £200, it was sold for £4,000. The picture depicts a Carmelite monk adoring a small crucifix which rests on a stone plinth, and was attributed to Rubens. This sale also included a panel of *The Adoration of the Magi: a Winter Scene*, by P. Brueghel the elder, which fetched £580; a portrait of a man, in black dress with crimson sleeve, with emblematic objects suspended from a laurel wreath behind him, by L. Lotto, £600; and a painting of shepherdesses adorning themselves with flowers, by Gerard Honthorst, signed and dated 1627, £300. On March 29th, a small J. C. Ibbetson water-colour drawing, *Skating in Hyde Park*, fetched £260; and, on April 19th, a story-telling picture, by H. G. Schlesinger, depicting a little girl exclaiming 'Ce n'est pas moi' over a broken vase, exhibited at the Royal Academy in 1873, made £330. On May 4th, a Birket Foster water-colour drawing of children feeding hens outside a cottage, sold for £340; three of Swiss views, by J. R. Cozens, £680; and one, by T. T. Forrest, of a *View from the Terrace of York Buildings, with St. Paul's and the City in the distance*, £160. A Fantin-Latour painting of pink roses in a glass goblet standing on a table, brought £320; a tiny portrait of *Mary Constable*, in a black dress, by Constable, which was bought in last July for £50, sold for £180; while £270 was given for a Constable portrait group of *Alexander Pope, actor and painter, in his library, with his three sons, their tutor, and a lady* (this, too, had been bought in last July for £190). On May 24th, a small oil and gouache panel of a beach scene, with two girls seated in the foreground, by E. Vuillard, realized £300; a Georges Roualt water-colour drawing of studies of three clowns, £240; and a large painting, *The Benediction*, by J. Benmliure y Gil, £230. A sale on June 7th, totalling £5,766, included a large portrait group painted by Cornelius Johnson about 1640, of *Arthur Capell, first Baron Capell, of Hadham, his wife Elizabeth (daughter of Sir Charles Morrison, of Cassiobury, Hertfordshire) and their five children, on the Terrace of Hadham*. This sold for £2,100, as against the 225 guineas bid for it in the Cassiobury Park sale of 1922. On June 21st, a large full-length portrait of *Queen Isabella*, in dark dress richly embroidered with gold lace, wearing a black feathered hat, and standing by a chair holding a fan, attributed to Velazquez, fetched £1,500; *A Still Life: in the centre of a table covered with a Turkish carpet stands (among other objects) a silver jug in which the painter sitting at his easel is reflected*, by Abraham van Beyeren, £1,400; *The Synagogue at Amsterdam, during a Service*, by Emmanuel de Witte, £1,200; and a small panel, by Frans van Mieris the elder, of a lady tuning her guitar, £850—the last three works were formerly in the collection of Sir H. Cook at Doughty House, Richmond. A three-quarter-length portrait of a nobleman, in black furred mantle with an ermine collar and blue sleeves, wearing a feather cap, ascribed to Parmigianino, made £500; a similar sum was given for a bust portrait of *Sir Alexander Wood, of Edinburgh*, in green tunic with white necktie, by Raeburn; a half-length of *Lady Clanwilliam*, in white dress with blue sash and white hat, in a painted oval, by John Downman, £300; a portrait of *George Morland*, when a boy, in dark dress, by his father, Henry Morland, £320; one of *Dr. Benjamin Hoadly*, in a painted oval, by Hogarth, £450; and a small pen-and-indian-ink wash drawing of a peasant with musket, on the back of which is a study of a young woman wearing leg-irons, with two nuns in the background, by Francisco Goya, brought £680—this sold for £145 in 1935. At Knight, Frank & Rutley's, on May 12th, an Isle of Wight coast scene, with a fisherman and boats on the foreshore, by George Morland, fetched £315; and at Phillips, Son & Neale's, on March 21st, a painting of a rural scene with pond, by Paul Nash, realized £350.

FURNITURE AND ART OBJECTS

OF the sales in this section which have occupied Christie's during the period under review, pride of place must be given to that held on June 22nd, when a total of £23,106 was recorded for the 162 lots offered. Interest in this sale centred in a few pieces of fine French furniture belonging to the Earl of Wilton. Among these was a superb Louis XV upright secretaire (42½ in. wide), of slightly *bombé* form, the panels to the front, sides and frieze decorated in gold and colours with birds, flowering plants and trees on a black lacquer ground, in rosewood borders, stamped on the back *H. J. Holthausen*, and on the base (in two places) *Delorme*. This, however, failed to receive a higher bid than £3,570 and was bought in; while a final offer of £1,942 10s. was made for a Louis XVI marquetry commode (50½ in. wide), inlaid in various woods with Oriental figures, buildings and trees in landscapes on a harewood ground in kingwood borders, stamped in four places *R. Lacroix*. The sum of £1,732 10s. was, however, given for a magnificent Regence commode (57½ in. wide) of serpentine shape, the panels veneered with tortoiseshell and inlaid in brass in ebonized borders, and the ormolu mounts finely cast and chased in the style of *Charles Cressent* with Chinese figures, pagoda buildings, dragons, flower sprays, and foliage; while £1,470 was paid for a Louis XV black lacquer commode (53 in. wide) of serpentine shape, decorated in gold and colours with animals, birds and flowering plants in landscapes, stamped *D.F.* in three places. Other properties included a Louis XV clock, the movement, by *Cronier à Paris*, enclosed in a case formed of a Chinese celadon porcelain vase (20¼ in. high), which fetched £483; a set of three Louis XV ormolu and crystal chandeliers, £787 10s.; an Aubusson tapestry carpet (28½ ft. × 16 ft. 4 in.), woven with flowers and foliage, £997 10s.; and £924 was given for a needlework carpet, worked with an all-over design of formal flowering stems and medallions, said to have been commenced in 1811 by the Empress Marie Louise and the ladies of the French and Austrian Courts—this was exhibited at the Great Exhibition of 1851. On March 23rd, a Kashan silk carpet (17 ft. 8 in. × 11 ft. 10 in.), woven with a central floral panel and with medallions, scrolling foliage and stems on a blue ground, and the border with similar decoration on a gold ground, sold for £840. On April 5th, a Swansea porcelain dessert service of 41 pieces, the centres of each piece painted with named views and residences in Great Britain, fetched £535 10s.; and a late-seventeenth- or early-eighteenth-century Chinese dark-green jade figure of a buffalo, recumbent with head turned (7½ in. long), £304 10s. Then, on April 26th, a collection of English porcelain vases, cups, candlesticks and jardinières, all modelled as tulips, sold in thirty separate lots, realized £2,230—the highest price, £210, being given for three Rockingham vases (5½ in. and 6½ in. high); and £173 5s. was paid for two Davenport vases (6½ in. high). On May 5th, a set of eight Queen Anne walnut chairs, with scroll uprights and

plain-shaped splats to the backs, supported on carved cabriole legs terminating in club feet, and the slip-in seats covered in tapestry cloth with figures at various pastimes and flowering plants on a gold ground, fetched £609; a pair of late-eighteenth-century Chinese mirror pictures enclosed in Chippendale giltwood frames, £252; a Chippendale mahogany commode (40 in. wide), of serpentine shape, fitted with four long drawers, on shaped bracket feet, the angles carved with fluted columns, £220 10s.; a George I walnut wardrobe (50 in. wide), supported on bracket feet, £252; a Queen Anne walnut bureau cabinet (42 in. wide), with arched bevelled mirror panel to the doors, £367 10s.; and a Larvar Kirman carpet (18 ft. 2 in. × 13 ft. 2 in.), woven with shaped floral medallions and bold scrolling stems on a blue ground, £420. The top price, on May 11th, was the £525 given for a Meissen porcelain group of a cavalier and lady, the former offering snuff to the lady, who is seated before a flowering tree with a dog on the oval base (11 in. high); and £252 was paid for a pair of George I gilt walnut stools (22 in. wide), covered in embroidery worked with formal tulip sprays in panels. A final bid of £945 was made, on May 18th, for a Nantgarw dessert service of 22 pieces, the centre medallion of each piece painted with figures in rural landscapes, and the wide borders with rose sprays on a gilt seeded ground—the twelve plates impressed with the *Nantgarw C.W.* mark. On May 25th, a Chelsea porcelain scent-bottle and stopper ($3\frac{3}{4}$ in. high), modelled as two boys at a distilling furnace, one using bellows, the other kneeling to stir a mortar, sold for £115 10s.—it fetched £78 15s. in 1945; and, on June 15th, an Adam mahogany cabinet (27 in. wide), with panelled doors enclosing pigeon-holes and shelves, on stand supported on square tapering legs, sold for £315; a similar sum was given for a pair of eighteenth-century Chinese pagoda ornaments ($20\frac{3}{4}$ in. high), with dark-green jade column centres carved in high relief with figures in mountainous river landscapes, the pagoda tops and hexagonal bases of *cloisonné* enamel; an old English large glass chandelier, with faceted double S-scroll branches fitted for twenty-four lights, £220 10s.; a seventeenth-century Chinese dark-green jade figure of a nude boy kneeling on all fours (10 in. long), £183 15s.; a Georgian giltwood mirror, the frame carved with wave ornament and scrolling foliage ($37\frac{1}{2}$ in. high, 29 in. wide), £294; and a Worcester (Chamberlain's) dinner service of 85 pieces, decorated in various colours with pagoda buildings, exotic birds, flowering plants and trees, £252. On June 20th, Christie's concluded a two-day sale of the remaining contents of Mrs. Warwick Bryant's Berkshire residence, Windlesham Moor, Sunningdale (where Princess Elizabeth and the Duke of Edinburgh resided prior to occupying Clarence House), for a total of £10,859. The top price, £525, was given for an Aubusson tapestry carpet (20 ft. 10 in. × 18 ft.), the central panel woven with a musical trophy and flowers on a buff ground; a Savonnerie carpet ($22\frac{1}{2}$ ft. × 17 ft.), worked with rosette medallions, flowers and foliage on a brown and red ground, fetched £504; a Sparta carpet ($21\frac{1}{2}$ ft. × $13\frac{3}{4}$ ft.), with a scrolling foliage and flowering stems design on a brick-red ground, £346 10s.; and a Queen Anne walnut secretaire cabinet (42 in. wide), with bevelled mirror panels to the doors in the upper part, £231.

The chief interest in Sotheby's sale, on March 21st, lay in a very rare Worcester porcelain teapot and cover (6 in. high), decorated by the French painter, *Fidèle Duvivier*, signed and dated 1772—no other decoration by Duvivier on Worcester porcelain is recorded. This went to Mr. Leslie Perkins for £800. The teapot, which was illustrated in the May issue of THE CONNOISSEUR (page 136), is of simple globular form with loop handle, one side is illuminated with a pair of youthful lovers seated on banks with trees and an arch of foliage in the distance, the reverse also with a pair of young lovers seated beside an urn, with rocks and foliage festoons in the foreground. Another rare piece in this sale was a Spode tulip stand with one double-handled and six single cups formed as tulips of different colours with green stalk handles, on octagonal bases gilt at the sides, which changed hands at £360. On March 24th, an eighteenth-century mahogany knee-hole writing-table ($4\frac{1}{2}$ ft. × $2\frac{3}{4}$ ft.) fetched £300; and an early-nineteenth-century rosewood secretaire (4 ft. 8 in. high, 3 ft. wide), made £330; and, three days later, £355 was paid for a Dresden porcelain dessert and coffee service of 94 pieces, decorated

ELIZABETHAN SILVER FRUIT BASKET : SOLD AT CHRISTIE'S FOR £1,250

with Japanese flowers in crimson monochrome with slight gilt enrichment; and a pair of Meissen figures of swans, by *J. J. Kaendler*, seated on a rockwork base, fetched £295; while, on March 31st, a Tabriz carpet ($17\frac{3}{4}$ ft. × 11 ft.), the warm rose field woven with a close pattern of flowers and leaves, brought £300. On April 17th, a sixteenth/seventeenth-century Benin bronze figure of a man ($23\frac{1}{2}$ in. high), standing blowing a horn, wearing a conical headdress with a feather at the side, and an ornamented robe with a wrap-over skirt, while the pupils of his eyes are inlaid with iron. This received a final bid of £900; and a fifth-century Byzantine porphyry head of an Emperor (14 in. high), fractured on the right side, but otherwise relatively undamaged, sold for £430. In a sale totalling £16,831 on April 21st, £1,100 was given for a fine English bracket clock, with full quarter repeat and alarum movement, by *Thomas Tompion*, enclosed in an ebonized fruitwood case veneered on oak, with metal-gilt grilles and a basket top (13 in. high). An early-fourteenth-century French ivory mirror case, of circular shape ($4\frac{3}{4}$ in. over-all), changed hands at £750; while there was a final bid of £1,450 for a beautiful garniture of Chinese porcelain, consisting of three *famille-rose* vases and two beakers of the Yung Chêng period. An elaborately carved George II armchair covered in rose and gold cut velvet, fetched £720; a pair of Queen Anne walnut chairs with contemporary needlework seats designed with a floral sprig pattern on an ivory ground, £450; a pair of Chinese porcelain figures of cranes on rock-work bases ($17\frac{1}{4}$ in. high), of the K'ang Hsi period, £540; a bracket clock, the movement, by *Joseph Knibb*, enclosed in an ebonized case with fret frieze (12 in. high), £420; while £310 was paid for a pair of flint-lock pistols, the stocks inlaid with silver wire, engraved portraits and the Imperial Russian eagle. A Savonnerie carpet (18 ft. 10 in. 16 ft. 3 in.), woven with fruit, strapwork and bold leaf sprays, brought £650; a William Kent mahogany secretaire cabinet ($7\frac{3}{4}$ ft. high, 2 ft. 10 in. wide), £340; and an early Georgian walnut knee-hole toilet table of fine colour (37 in. wide, 30 in. high), veneered on four sides in burr-wood with boxwood stringing and cross-bandings, £380. On April 28th, an early Georgian walnut armchair, with solid vase-shaped splats, hooped uprights, and the arms carved with eagle handles, made £220; and, on May 4th, a Bristol white opaque enamelled vase and cover, of baluster shape ($9\frac{3}{4}$ in. high), painted in Chinese taste with exotic birds, a butterfly, a bouquet of flowers, insects and small sprays of flowers, fetched £230. In a sale totalling £9,952 on May 19th, the highest price, £1,250, was paid for a fine Queen Anne burr-walnut dressing-table in two parts (5 ft. 10 in. high, 22 in. wide), the upper section with shaped swing bevelled plate bordered by a carved gilt-gesso moulding, an outer walnut moulding and a shaped cresting; the base with six small walnut-lined drawers centred by a small cupboard, enclosed by a sloping front, and two long drawers under, supported on a contemporary stand with

carved cabriole legs finishing in pad feet. A pair of Nymphenburg porcelain white figures of musicians ($4\frac{3}{4}$ in. and $5\frac{3}{4}$ in. high), by *Franz Anton Bustelli*, fetched £360; a set of four Gobelins tapestries, woven with mythological scenes and signed *Cozette*, £720; and a set of four early Georgian carved wood and gilt-gesso candlestands ($4\frac{1}{2}$ ft. high), with trumpet-shaped tops supported by female caryatid figures with arms raised, £260. On May 26th, a mahogany wing secretaire bookcase ($8\frac{3}{4}$ ft. high, $7\frac{1}{4}$ ft. wide), realized £750; a George III small mahogany secretaire cabinet (29 in. wide), inlaid with a light marquetry of flower spray, with a portable two-tier bookshelf above, £300; and a pair of Adam mahogany armchairs, the oval backs carved with channelling and headed with medallions and a cluster of husk garlands, with down-curved moulded arm supports and slender cabriole legs, £230. A Chinese porcelain *famille-rose* part dinner service of 207 pieces, of the Ch'ien Lung period, painted with sprays of flowers within ribbon-loop borders in puce, changed hands at Sotheby's, on June 2nd, for £1,100; a seventeenth-century Swiss draw-leaf table, with an oak top ($16\frac{3}{4}$ ft. fully extended), on trestle supports, fetched £260, and was bought for the Brazilian Embassy in London; and a George I small walnut bureau cabinet (30 in. wide, 6 ft. 5 in. high), made £280. Keen competition for Meissen porcelain figures of birds, mainly by *J. J. Kaendler*, marked the sale on June 6th. These pieces came from the collection of Lord Hastings and had been removed from Melton Constable, Norfolk. The figures by *Kaendler* included one of a vulture, perched on a conical tree-trunk base with its claws on small branches ($23\frac{1}{4}$ in. high), *circa* 1734, which changed hands at £1,350; one of a parrot, also on a tree-trunk base, with its head turned over its back (8 in. high), £640; a pair of jays, perched with wings half-outspread on tall tree-trunk bases (13 in. high), £520; one of a kingfisher, perched on a tall rockwork base ($8\frac{1}{4}$ in. high), £340; a spotted woodpecker, with open beak, seated on a stump ($10\frac{3}{4}$ in. high), £290; and a pair of guinea fowls, supported on tree-stump bases (6 in. high), £270. A pair of Meissen eagles, perhaps by *Kirchner* after Asiatic prototypes, standing in hieratic pose on tall rockwork bases (22 in. high), fetched £820; a parakeet, perched on a tree-trunk (13 in. high), £480; and a pair of partridges, the base of one encrusted with flowers, the other with corn ($6\frac{1}{4}$ in. high), £320. Lord Hastings' Worcester scale-blue dessert service of 27 pieces, painted with exotic birds and flowers within gilt rocaille panels, made £250; while from other sources came a pair of Chelsea Jerusalem artichoke tureens and covers, bearing the red anchor mark ($3\frac{1}{4}$ in. high), which realized £640; and £150 was given for a Savoy sauce-boat and cover, also red anchor period ($4\frac{1}{4}$ in. high). On June 15th, a pair of miniatures, by John Smart, signed and dated 1787, of *Josias Dupré Porcher and his wife, Charlotte*, sold for £300; and £270 was given for one of *Hortense, Queen of Holland*, by Jean Baptiste Isabey, signed and dated 1810 (this made £66 in 1946).

At Knight, Frank & Rutley's, on March 17th, a Vienna porcelain dessert service of 23 pieces, painted with figures in panels, fetched £110; on March 31st, a Louis XVI rosewood and banded kidney-shaped writing-table (46 in. wide), made £115; and a Davenport stone china dinner service, of 168 pieces, decorated with Chinese figures, flowers, etc., £105; on April 14th, £720 was given for a Kirman carpet (23 ft. × 16 ft.), finely woven with an urn containing a large flowering shrub, supported by cypress trees and scroll spandrels on a rose ground; a cross-banded mahogany breakfront bookcase (9 ft. 9 in. wide), £110; and a Regency writing-table, fitted with three drawers (32 in. wide), £170; on May 5th, a Georgian figured mahogany breakfront bookcase (70 in. wide), fetched £130; and a Louis XIV tulipwood parquetry writing-table, fitted with five drawers (64 in. wide), £175; and, on May 12th, a Persian silk pile carpet (11 ft. 4 in. × 8 ft. 4 in.), with an all-over flowering tree design, brought £300; and a pair of similar rugs (each 6 ft. 8 in. × 4 ft. 5 in.), woven with a close floral design on a pink ground, £230. At Phillips, Son & Neale's, on April 4th, a Queen Anne small walnut cabinet (30 in. wide), fitted with one long and two short drawers, on shaped supports, sold for £560; a Sheraton bird's-eye walnut desk (22 in. wide), with cylinder front and glass cabinet above, £260; an early-nineteenth-century dwarf library cabinet of inlaid and banded amboyna wood (30 in. wide), £290; a long-case clock, the movement by *Daniel Quare*, enclosed in a richly figured Queen Anne walnut case (8 ft. high), £220; and an Ardebil carpet (16 ft. 5 in. × 14 ft.), £340.

On June 9th, Henry Spencer & Sons (of Retford) concluded a successful two-day sale of the contents of Barnsdale, Oakham, Rutland, belonging to Earl Fitzwilliam.

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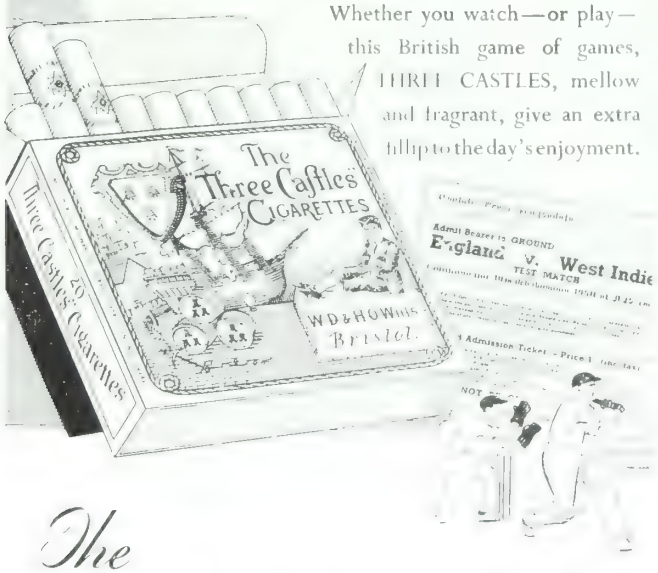

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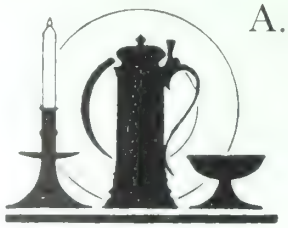

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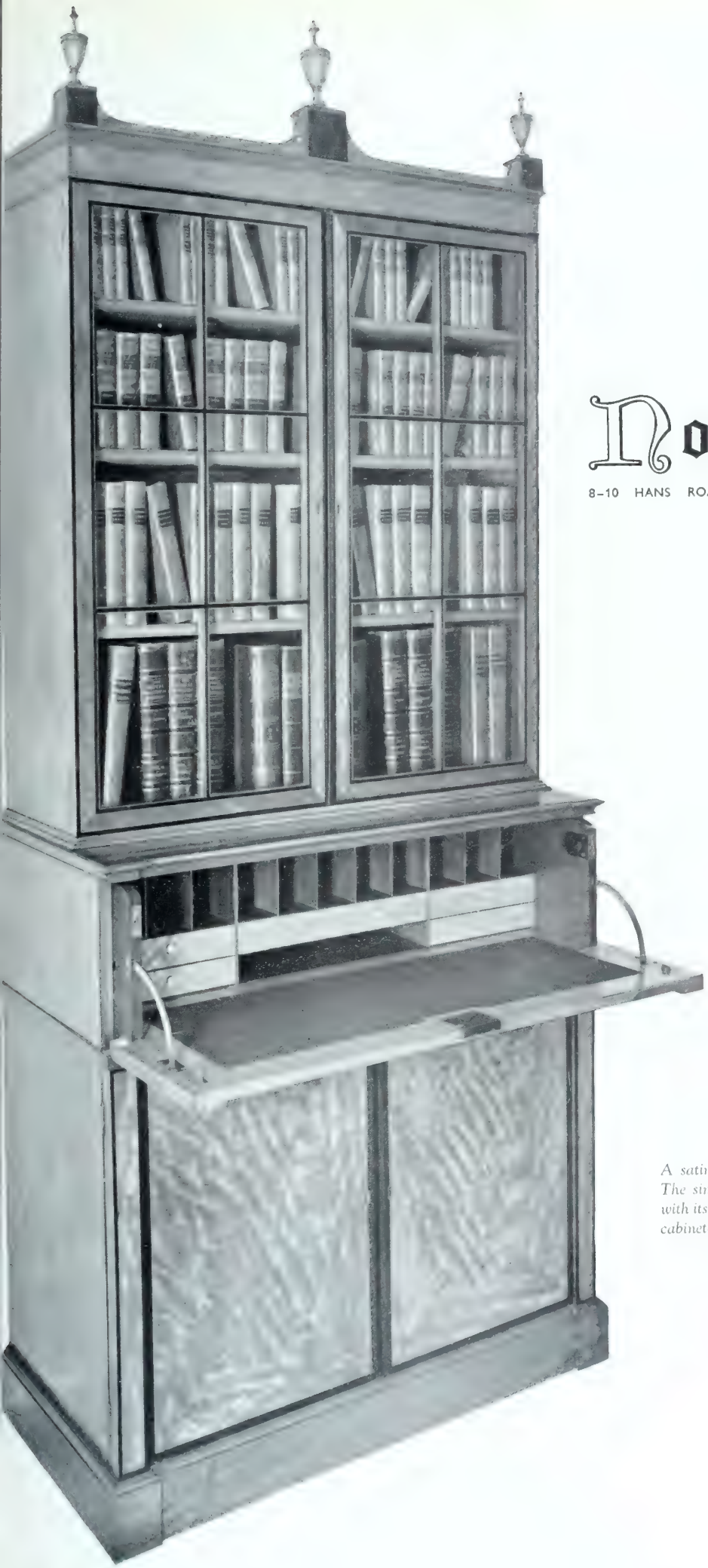

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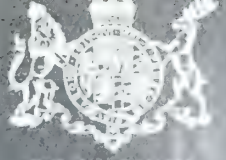
BY APPOINTMENT TO  HIS MAJESTY THE KING

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PORTRAIT OF SIR WILLIAM CLAYTON, BART. (1762–1834): PAINTED WHEN A BOY
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From the painting in possession of Messrs. Leggatt Bros., 30 St. James's St., S.W.1

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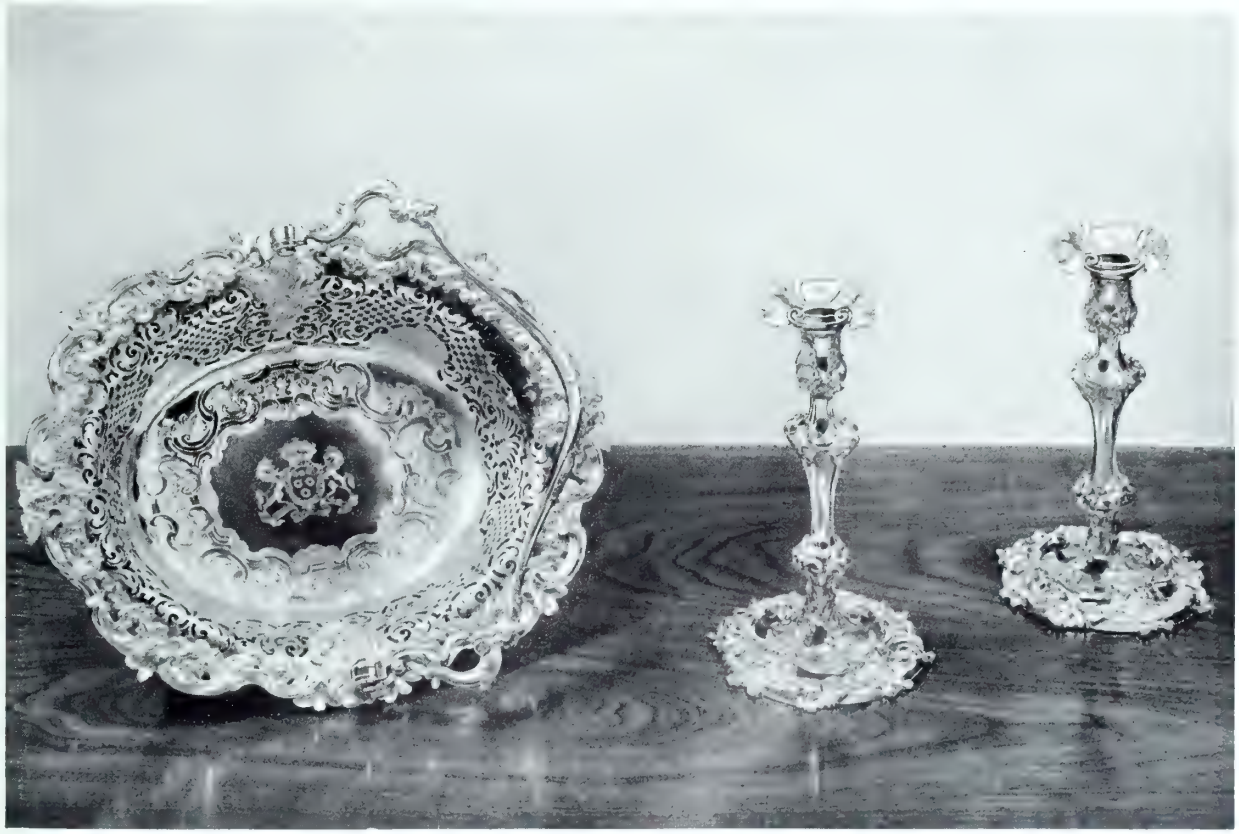

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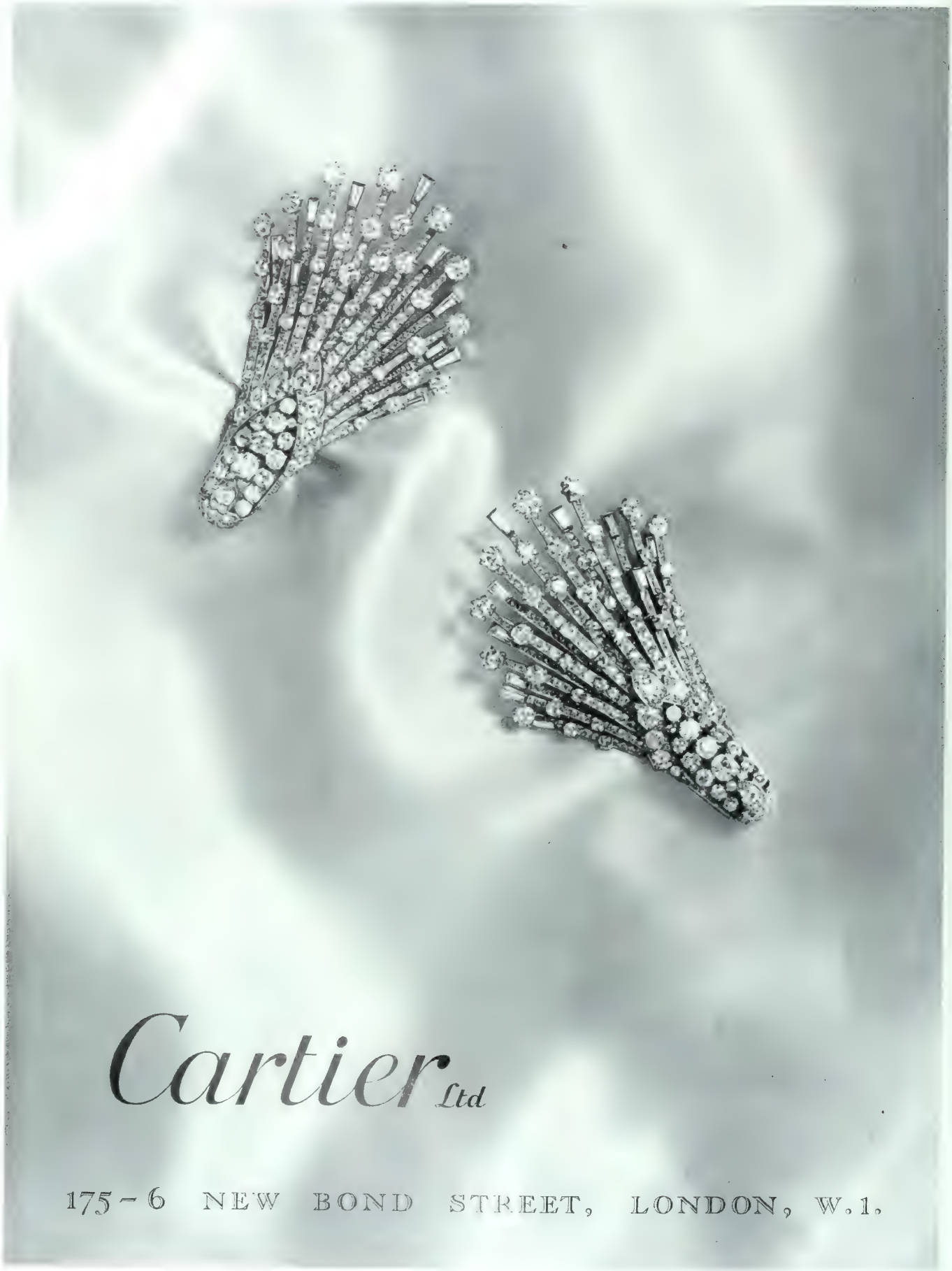
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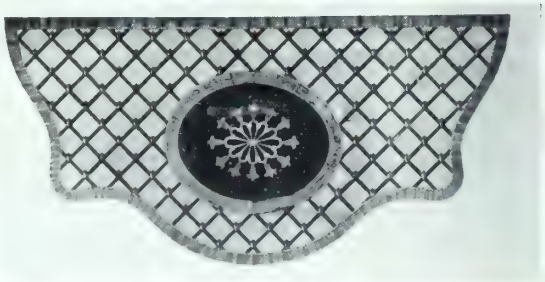

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Gilt bronze seated Figure, Buddhist, probably representing the White Tara
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The gilt bronze figurines, which were made both in China and in Nepal, represent many of the personages in the Lamaist form of Buddhism. Our illustration is of such a figure, probably a representation of the White Tara, the Chinese princess who was one of the two wives of Srong Tsan Gampo, the Chief who introduced Buddhism into Tibet.

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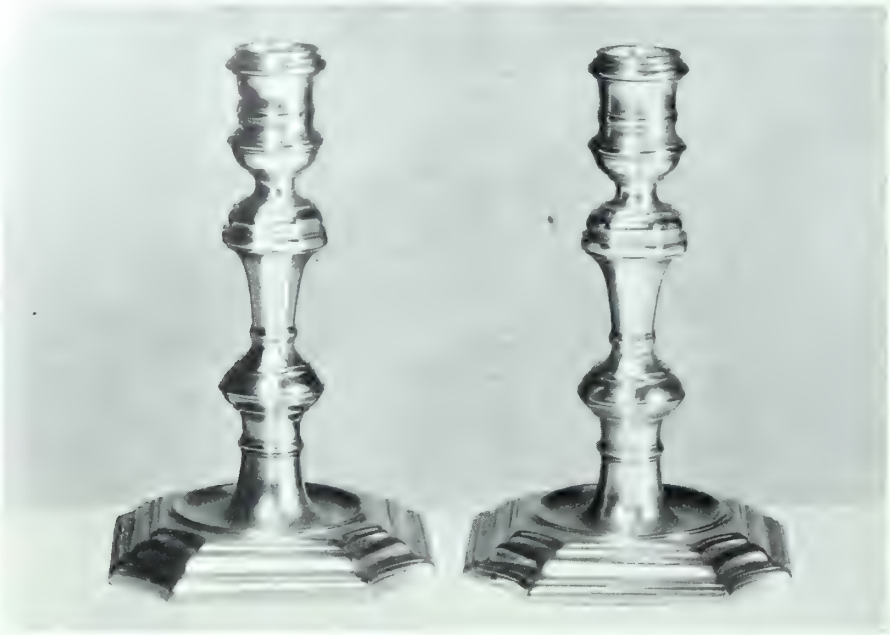

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Top Right

Gold and enamel pendant jewel set with emeralds and rubies, ruby drop, "Christ carrying His Cross."

Middle Left

Gold and enamel pendant of the Assumption. Inlaid reverse with green enamel vine, red Chalice and Host in centre.

Middle Right

Gold and enamel pendant jewel set ruby and pearls, "Descent from the Cross."

Bottom Left

Pendant reliquary in crystal, with The Crucifixion in gold and enamel.

Bottom Right

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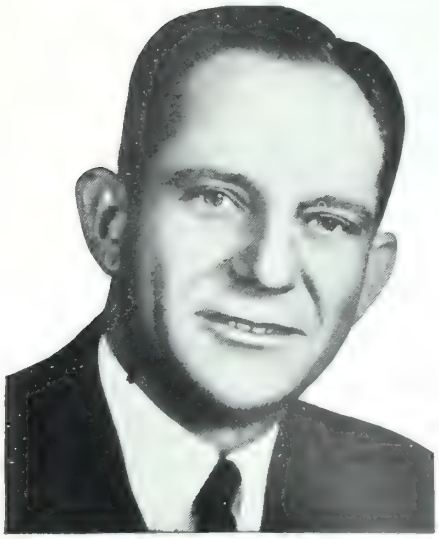

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READERS will recognize the above illustration as that reproduced in a full-page advertisement on page XXXVII in *The Connoisseur* May issue. The caption read "Majestic wooden sculptured Chinese Buddhist figure of the Goddess of Mercy, Kuan-Yin. 800 years old. It is 6 feet 3 inches high and is made from whole tree-trunk. Statue's origin, Southern Shanis." Those versed in the arts of the Far East immediately observed that the Province had been wrongly spelt and should have read Shansi. This regrettable misspelling is entirely due to a printer's error and apologies for any inconvenience caused are given to the advertiser.

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Canvas size: 17 × 23½ in.
With frame: 23 × 29½ in.

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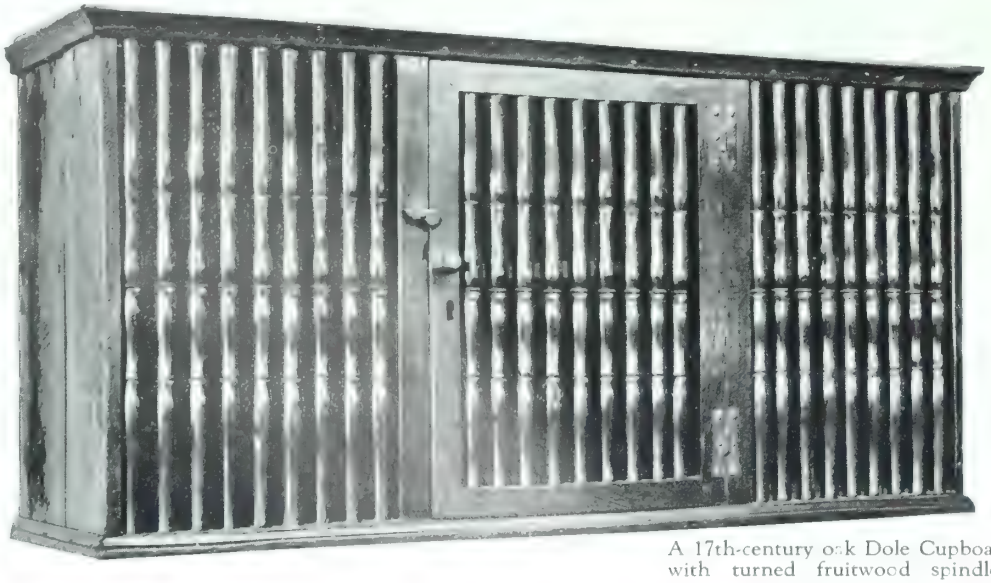

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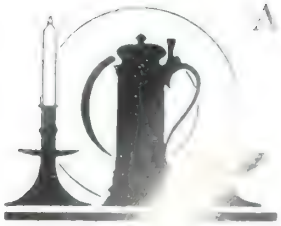

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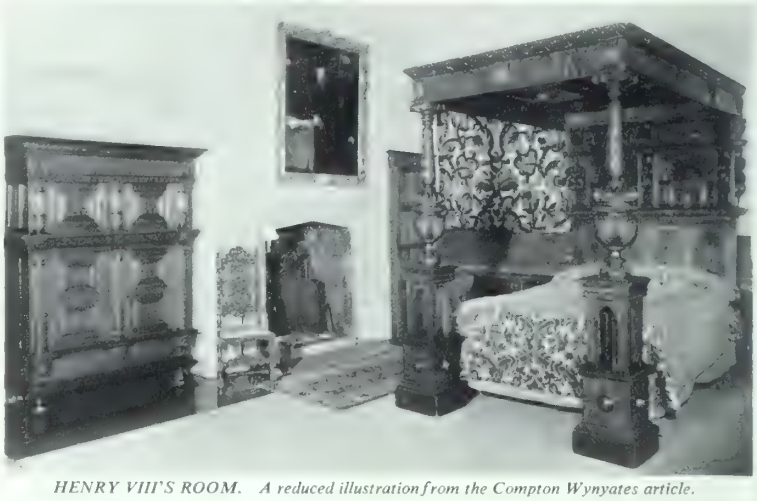

HENRY VIII'S ROOM. A reduced illustration from the Compton Wynyates article.

From the article on Brighton Pavilion by Clifford Musgrave.

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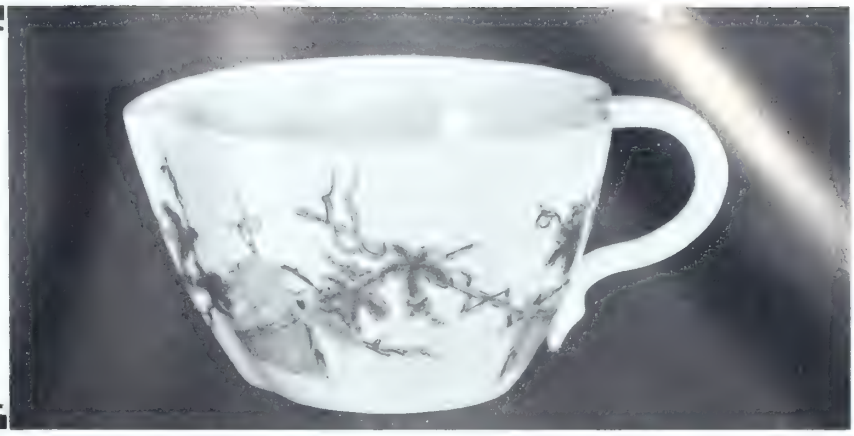

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ON ORIENTAL CARPETS AND RUGS

NICHOLAS BRENT writes: There may be some who will quarrel with Marco Polo, who wrote 'in Turcomania they weave the handsomest carpets in the world,' but not many will deny that an Oriental carpet or rug is one of the most beautiful works of art with which to enrich a room. Consider the subtly allegorical designs and their rich, if subdued, colourings—surely such pieces are infinitely satisfying to all lovers of the beautiful.

Marco Polo was not the first writer to praise the beauties of Oriental carpets and rugs. Many of the earliest Classical writers made reference to them. Forerunners of the Oriental carpets were the woven floor and seat coverings used by the priests of Amen-Ra in the palaces of the Pharaohs. Indeed, decorative textiles of linen interwoven with coloured wools in a tapestry-weaving manner date from at least 1480 B.C., as remains in the Cairo Museum show.

The Mosque, Ispahan

Broadly speaking the traditional designs of Oriental carpets fall into two fairly well-defined styles—the austere lines of the *sunni* or orthodox Mahommedans and the free, voluptuous beauty of the *Shiah* or unorthodox sect. While the former were characterized by abstract forms with stiff, interlacing devices, symbols and cryptic signs, the latter expressed their art in blossoms and leafy scrolls, animal and botanical forms and cartouches in which were enclosed Kufic inscriptions. The austere note is found in carpets which came from Bokhara, Turkestan, Afghanistan, Asia Minor, and even Morocco, while the flowing, graceful and freer form of designs were almost exclusive to Persian rugs and carpets.

The expert will tell you that their rectangular shape, more oblong than square, controlled the design of Oriental carpets and rugs, the main design being enclosed in a well-planned border just as a frame surrounds a painting. Which is as it should be, for these carpets and rugs are, of a truth, 'floor paintings' and light up a room and give it character in just the same way as does a well-chosen painting. He will tell you, too, that many of the exquisite designs which give such beauty to Persian carpets and rugs matured from the engraved and damascened metalwork of the Twelfth and Thirteenth Centuries before they appeared in Persian carpet designs.

To the connoisseur the tracing of the history of its design is one of the charms of possessing an Oriental carpet or rug. It has a fascination which, like the beauty of the carpet itself, never fails to stimulate. As a background to a few, well-chosen pieces of furniture an Oriental carpet or rug has no equal. But even if one is a connoisseur, it is not altogether easy to find these works of art.

For my own part I have always enlisted the aid of those experts who are members of The British Antique Dealers' Association, who have the felicity of not only knowing just the kind of Oriental carpet or rug which one needs for any given room or purpose, but also of knowing just where it may be found. Their expert advice is always freely available to the seeker after perfection in this as in many other fields of the antique—a great help to the collector, whatsoever his status.

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TITIAN'S PORTRAIT OF KING FRANCIS I

By HANS TIETZE

No. I.—THE PORTRAIT OF FRANCIS I OF FRANCE BY TITIAN IN THE LOUVRE, PARIS

TITIAN'S famous portrait of King Francis in the Louvre has aroused enhanced admiration beyond its artistic qualities as the creation of a very complex and fascinating human being by a great artist who had never seen the model eye to eye: a medal with the King's profile was supposed to have been the only source of his inspiration.

The trustworthiness of this tradition seems somewhat doubtful. Vasari mentions explicitly that Titian portrayed the Doges L. Loredano and A. Grimani from life and 'shortly afterwards King Francis when he left Italy to return to France' (*Vite ed. Milanesi*, VII, page 437). The passage is vague enough to make the reader suspect that Vasari knew the painting only from hearsay. The date to which he seems to refer is most probably Francis's triumphal return to France in 1516 after his brilliant military and diplomatic successes in Italy, the battle of Marignano in 1515 and the concordat reached at Bologna in 1516. His meeting with Pope Leo X has been immortalized by Raphael in his mural *The Coronation of Charlemagne*, in which the Emperor's part is played by the youthful, beardless King of France kneeling before the enthroned Pope who crowns him. The reference to the two doge portraits allegedly painted before is somewhat contradictory, since Antonio Grimani was Doge from 1521 to 1523; but this minor point of chronology hardly deserves much attention, since in any case no trace of the mentioned portrait of Francis remains except a vague cue in Lomazzo's *Trattato dell'Arte della Pittura* . . . of 1585 (Rome edition of 1844, I, page 394), in which a portrait of King Francis by Titian is praised for its exemplary treatment of the armour, a detail which cannot refer to Titian's later portrait.

It might, however, refer to another portrait of the King, apparently well known in Italy, which Vasari used as his model when in 1546 he painted the historical allegorical murals in the Cancellaria in Rome, and, in the one celebrating the truce of Nizza concluded in 1538 between the King and Emperor Charles through the mediation of Pope Paul III, introduced the portrait of Francis, as he looked at the time of the event. This model may have been available to Vasari through Paolo Giovio, in whose collection of portraits Francis was represented by a bust *en face* and in armour, evidently dependent on the official likenesses made by the French court painters. The copy in the portrait collection of the Uffizi (No. iii) still retains a reflection of the art of Jean Clouet (compare, for instance, the portrait ascribed to the latter in the Louvre, L. d'Harcourt et Ch. Maumené, *Portraits des Rois de France*, Paris, 1927, Pl. 25), shows the King full-bearded and *en face*, and is certainly not his juvenile likeness of *circa* 1515.

In 1546 Vasari may not yet have been acquainted with the other portrait of the King by Titian which he mentions (VII, 444) among the contents of the princely *guardaroba* of Urbino seen on the occasion of his visit there, perhaps in 1547, but more likely not until 1563. He gives no particulars about the portrait except that it represented the King 'when he was young.' This relative indication of the age of the King, justified by the date when Vasari saw the painting, gains more precision by the documents about the artistic activities in Urbino published by G. Gronau (*Documenti artistici*, Florence, 1935, page 95). In a letter to Duke Guidobaldo, dated June 20th, 1539, his agent in Venice, Leonardi, reports that Titian was working on the portraits of King Francis, of the Emperor Charles V and the Sultan Soleiman

[illegible]

No. III.—THE PORTRAIT OF KING FRANCIS I IN THE UFFIZI, FLORENCE

II, and had promised to finish them within a week. The three paintings were later on in the *guardaroba* in Urbino where Vasari listed them and still appear in the inventory of the Rovere estate of 1631, before it passed to the Medici in Florence. Then they disappear; according to Gronau they never came to Florence with the bulk of the Rovere heritage. Other paintings, too, vanished on the same occasion.

The grouping of the three potentates in Vasari's list is not accidental: they were the big three of the period, whose fate they held in their hands, and the fragile truce of Nizza which Pope Paul III had contrived between the permanent adversaries Charles and Francis made the portraying of the latter legitimate; while the fight was on, it might have been considered an un-Hapsburgian activity. Even Pietro Aretino, whose interests were heavily invested in Charles V's policy, profited by this short-lived truce to approach the King and to send him in December 1539 his (the King's) portrait painted by Titian and accompanied by one of Aretino's typical adulatory poems (*Capitoli del S. Pietro Aretino, di M. Lodovico Dolce*, etc., Venice, 1540, page 13).

In it Aretino asserts that Titian had painted the portrait for him, for the sake of their close friendship, and the idea of a singular homage may have added to the lustre of the portrait in the Louvre (No. i), usually identified as the one sent to the King by Pietro Aretino. This identification is in my opinion correct, in spite of a few lacunae in the subsequent history of the painting, such as usually occur in the old court collections.

One point, however, needs correction: the portrait is apparently not a unique creation made exclusively for the Royal model through the mediation of Pietro Aretino, but one of several replicas, and seemingly not even the earliest one, since the one painted for the Duke of Urbino antedates Aretino's rhymed epistle by several months. It looks more as if Titian meant to profit by the political lull to add the popular French King to his stock of portraits in demand. As was his habit for subjects of which further versions might be ordered, Titian kept a *modello* in his studio, a succinct rendering of the figure or composition in question, stressing the essentials which the *bottega*, or possibly the master himself, if he chose to make an autograph replica, might enrich with the necessary accessories.

In the case of King Francis's portrait the *modello* still exists. It had, like a great many of the paintings of the same category, passed from Titian's estate into the property of the Barbarigo family, which parted with its collection only in the Nineteenth Century (*Portraits of Philip II of Spain and Francis I of France by Titian, formerly in the possession of Count Sebastian Giustinian Barbarigo of Padua*, London, 1912). It forms at present part of the collection of the Earl of Harewood (T. Borenius, *Catalogue of the Pictures . . . at Harewood House*, Oxford, 1936, No. 67, Pl. 24), after having for some time belonged to the German painter Franz von Lenbach (No. iv). It offers the concentration on essentials typical of such a preparatory *modello*, and shares with other instances of this group also the weakness of having suffered extensive reworking. Frau von Lenbach categorically denied that her late husband had worked on the canvas, as had been alleged; it seems indeed that many of these *modellos* were made to look like finished pictures when they changed hands, perhaps as early as at the time when Titian's son Pomponio sold his father's paintings. Their sketchiness was not to the taste of the average collector.

In the Harewood painting emphasis is laid on the features of the King shown in sharp profile and offering the raw material for the future portrait. The position of the head, unusual in a portrait, has long since led to the conclusion that a medal had served as model for the painter. Among the medals of Francis one shows the King in exactly the same profile (in reverse), not with the plumed hat, but with a wreath of laurel on the bare head. The most important point is that here for the first time the conventional interpretation of the King by the Court painters, and following them by the medallists and coiners, is replaced by one trying to express the mixture of arrogance, sensuality and amiability which Titian's master portrait has made the keynote of the King's character. The medal (No. ii) was begun by Benvenuto Cellini on the occasion of his first journey to France, and E. Plon (*Benvenuto Cellini*, Paris, 1883, page 202, Pl. XI, 11) advanced the ingenious conjecture that he was still working on it in Rome: the inventory of his property drawn up on the occasion of his arrest in Rome in 1538 lists '*una testa del Re di Francia, di piombo*,' apparently a proof, such as medallists were accustomed to make.

In view of the date, so close to Titian's occupation with the portrait of Francis, and the probability of an acquaintance between the two artists—Cellini had stayed in the house of Titian's patron Pietro Bembo before leaving for France—it seems tempting to assume that Cellini acted as the mediator between the model and the painter. That his

No. IV.—THE *MODELLO* PORTRAIT BY TITIAN AT HAREWOOD HOUSE

boisterous personality may have been capable of a congenial interpretation of the gallant King is confirmed by a comparison of his medal with those by Matteo de Nassaro (E. Kris, *Meister und Meisterwerke der Steinschneidekunst*, Vienna, 1929, Nos. 143, 145), also in sharp profile to the left, but dry and conventional silhouettes compared with Cellini's sparkling likeness. His medal, or his drawing from life which he may have brought along to work on, may have provided Titian with the immediate glimpse into the King's picturesque individuality which gives the King's portrait its lively charm.

Two final versions of it have come down to us, the well-known one in the Louvre, the other in the Maurice de Coppet Collection in Lausanne (No. v), here published for the first time. The circumstances under which the first entered the Royal collection are not established by any documents, but, as I said before, it stands to reason that it is the one presented by Pietro Aretino; about the antecedents of the Lausanne version no evidence whatsoever is available. Is it the one painted in 1539 for the Rovere which disappeared between Urbino and Florence? It is nowhere expressly stated that the two versions were alike, but since they are so close together in date, the inference seems logical that they were, especially since in the Urbino inventories Francis is described: '*con beretta in capo all'antica con la piuma bianca*.' It would have been against the ideas of the period, and of Titian, to produce two different types of a portrait at the same time. By their technical qualities the two versions are closely connected. The brushwork has the loose delicacy and colouristic opulence of Titian's paintings from the 1530's. The rendering of the features in the Louvre version seems, to a higher degree, to correspond to the Harewood *modello* with its almost caricatural insistence on the sharp silhouette, while in the Lausanne version I feel a more positive relationship to Cellini's medal. No chronological sequence can be established with certainty. The version belonging to M. de Coppet would probably be the earlier one, if it were the one gone astray from Urbino, but this cannot be proved.

The important point, however, seems not to be the question of precedence, but the fact that two versions came out of Titian's studio at approximately the same time and are based on the same preparatory material. The notion, so natural for us moderns, that only one version of a painting must be the original, while all other existing versions could not but be copies, seems hardly applicable to the working methods of the High Renaissance, for which the multiplication of popular subjects was a legitimate and lucrative task. We begin to gain insight into the conditions under which the Venuses, the Entombments and similar favourite subjects were produced in Titian's *bottega*; in portraits, too, especially those of people very much in the eye of the public, exclusiveness was not considered an asset of primary importance. By repeating without considerable variations types once found representative, art succeeded in stamping convincing likenesses into the consciousness of the contemporary public and thus fulfilled the function universally allotted to art in this period: to preserve the features of great men for posterity. To preserve them by creating them. Photographs No. i by The Louvre, Paris: Nos. ii, iii and iv by the Frick Art Reference Library.

No. V.—FRANCIS I BY TITIAN: THE MAURICE DE COPPET COLLECTION, LAUSANNE

LUTON HOO AND ITS TREASURES

By ADRIAN BURY

LUTON HOO, BEDFORDSHIRE, SEAT OF MAJOR-GENERAL SIR HAROLD WERNHER, BART., G.C.V.O.: THE ART COLLECTIONS ARE OPEN TO THE PUBLIC

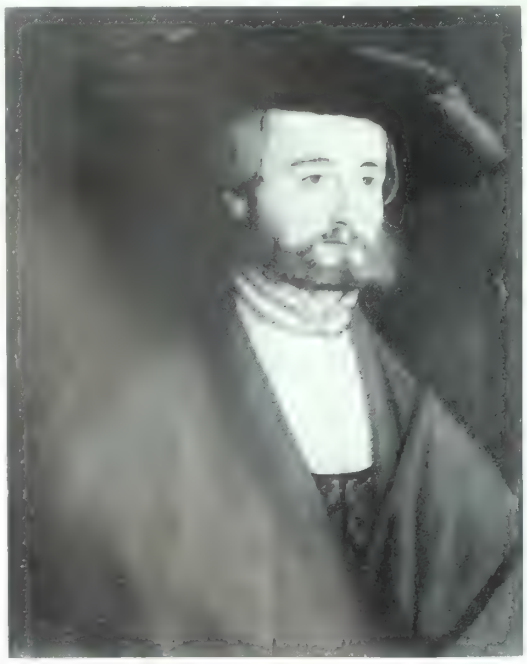
LIKE other ancestral homes, Luton Hoo has survived all changes, historic, social and industrial. The estate takes its name from the Hoo family. They held the property as early as the Thirteenth Century. It passed out of their hands in the time of Henry VIII, and has been owned by various families since.

When the Napiers were in possession, Dr. Johnson visited Luton Hoo. The lexicographer, who much preferred Grub Street to 'fresh woods and pastures new,' could write in 1731: 'This is one of the places I do not regret having come to see. It is a very stately place indeed. In the house magnificence is not sacrificed to convenience, nor convenience to magnificence. The library is very splendid, the dignity of the rooms very great. . . .'

The estate was sold to the Earl of Bute in 1762, the year in which Bute became Prime Minister, and it is an interesting fact that he engaged Robert Adam to reconstruct the interior of Luton Hoo at about the same time that Adam was working for the Duke of Northumberland at Syon, which house was described in the last issue of THE CONNOISSEUR. 'Capability' Brown, most ubiquitous of garden-planners, was also at Luton Hoo, as at so many estates of the nobility and gentry. Two fires, one in 1771 and the other in 1843, destroyed the interior of the house.

Luton Hoo became the property of Sir Julius Wernher in 1903, and he modernized the interior in the French style. The house played its part in the two last wars, as a convalescent home for officers in the first, and headquarters for the Eastern Command in the second.

In 1948 Major-General Sir Harold Wernher took up residence again and decided to open the Wernher Collection to the public on Mondays, Wednesdays, Thursdays and Saturdays from May to October, a charge of 2s. 6d. being made for admission, which will be used for the maintenance and improvement of the collection.



PORTRAIT OF A MAN, BY LUCAS CRANACH (1472-1553)

My first impression on entering the house coincided with Dr. Johnson's. Some ancestral homes are a little aloof and difficult to know. Luton Hoo, however, struck me at once as being intimate and friendly. Grand as are the rooms they have warmth and comfort; and are beautifully lit by the tall eighteenth-century windows. The pictures, furniture, bronzes and china are arranged with 'homely' taste. This is not a museum, nor is it some derelict ideal pertaining to a long-lost age. I felt that it was an essential and imperishable part of our tradition, a mode of living which, though rendered impossible by the present age of squalor, may yet return in happier and more confident times.

Let us look at the pictures first. Major Longden, in his valuable *General Guide*, says that the portrait of Nell Gwyn in the Entrance Hall 'may be more Lely than Gwyn,'

and I agree with him. It is an elegant picture, however, and lends grace to the apartment; but the work that attracted me most in this room was the pastoral scene by Zuccarelli. Here is one of the best landscapes that I have ever seen by this Italian artist, who was as successful as Richard Wilson, his friend and contemporary, was unsuccessful. Even so, Zuccarelli's picture has none of the profundity of Wilson's work, but that gaiety of mood which Wilson was all but incapable of expressing.

Luton Hoo is rich in Dutch pictures, and all the works in Room 2 are interesting examples of the masters. My favourite is the Pieter de Hooch showing an interior with one woman sweeping the floor and another seated with a child at her breast. The latter is illuminated by a shaft of sunlight thrown on the wall. All the rest of the picture is mysteriously in shadow.

ST. MICHAEL : BY BARTOLOMÉ BERMEJO (ACTIVE 14[illegible]–[illegible])

CHRIST'S FAREWELL TO HIS MOTHER BEFORE THE PASSION : ALBRECHT ALTDORFER

The subject is so obviously painted from—and so true to—natural effect as to be a little masterpiece of realism or, if you will, impressionism at its most exquisite. What nonsense has been talked about the nineteenth-century discovery of light by the French! The Dutch had all this and something more two hundred years before them.

Another interior of rare distinction is Gabriel Metsu's *Gentleman and Lady at the Harpsichord*. Here again we are held spell-bound by a love of subject, combined with craftsmanship, that makes the perfect expression. I commend also an admirable if not quite conventionally sunny Cuyp, for in the cattle scene with a red figure to the left Cuyp has introduced a greyish, cold and windy sky. The Hobbema, too, is a good example of the master whom Crome loved 'this side idolatry.'

We now come to the Main Gallery. Here are the most important paintings in the collection. The place of honour is assigned to the *St. Michael*, by Bartolomé Bermejo, the Spanish artist of the late Fifteenth Century. The sumptuous gold and red of this picture shines with jewel-like intensity. Nor is it predominantly Spanish in character, but would appear to be a fusion of Flemish, Italian and Spanish styles, plus that depth of religious feeling which belongs to that period of art. The *St. Michael* is also a splendid composition in which the cloak, armour, sword and wings are used with the most rhythmical effect.

We can compare this slightly archaic *St. Michael* with the realism of Albrecht Altdorfer's painting *Christ Taking Leave of His Mother*

THE VIRGIN & CHILD, BY HANS MEMLING (ACTIVE 1465–D. 1494)

THE VIRGIN AND CHILD, TONDO BY FILIPPINO LIPPI (*CIRCA* 1457–1504)

before the Passion. There is a grandeur of design and richness of colouring in this work which fully justify the master of Ratisbon as the third greatest painter in the German aesthetic hierarchy.

Near by are several versions of the *Virgin and Child*, the most moving of which is the one by Hans Memlinc. Every line of this small picture expresses reverence for the holy theme. The natural pose of the child against the shoulder and mystical face of the Madonna is an inspiration.

Two brilliant sketches by Rubens, *Diana with Hounds attended by Three Maidens Hunting the Stag*, and *The Battle of the Amazons*, the finished version of which latter is in the Pinakothek, Munich, form an interesting pagan contrast to the sacred pictures I have described. Among the portraits, that of *Giacomo Doria* emerges from the shadowy background and sombre cloak with compelling force. This picture is signed *Titianus*.

IVORY PLITH BYZANTINE OR ITALO-BYZANTINE SCENES AFTER THE CRUCIFIXION : XITH CENTURY

There are two portraits by Reynolds in the collection. One is of *Richard Barwell*, son of the Governor of Bengal. This is accomplished, but unusually suave for Reynolds. The better painting is that of *Lady Caroline Price*, a half-length of a young woman with powdered hair and black costume relieved by white lace against a glowing red background. Reynolds, in this case, has emphasized feminine character at the expense of charm.

The public, especially those interested in racing, will enjoy the Brown Jack Room, a memorial to one of the most famous racehorses of recent years. It will be recalled that *Brown Jack* won the Alexandra Stakes six times in succession, among other great victories. Sir Alfred Munnings has immortalized him on canvas and in bronze, and the room contains other sketches and paintings of this redoubtable racehorse and the cups that he won.

After this little sporting diversion, the visitor to Luton Hoo may wander downstairs, where he will find a restaurant cheerfully decorated in eighteenth-century style by Miss Mary Adshead. This is a delightful innovation to the house. A little material sustenance and he is ready for some more cultural experiences.

Seldom are seen so many rare examples of ivory-work in a private collection; and when we study the carvings at Luton Hoo we are made aware how important a part ivory played in religious and domestic articles during the Middle Ages. Consider, for example, the tenth-century *Byzantine Triptych*. In this specimen alone we can see to what a height of perfection the sacred ivory had reached at so early a date. There is little abstract formalism here. It is most convincingly and intentionally realistic. Ivory carving spread from Byzantium to Venice, and thence beyond the Alps. It found final

PORTRAIT OF *GIACOMO DORIA* : BY TITIAN, 1477–1576 : SIGNED *TITIANUS*

PORTRAIT OF *LADY CAROLINE PRICE* : BY SIR JOSHUA REYNOLDS, P.R.A.

expression in Paris in the Fourteenth Century, after which it ceased to be a great art. The sacred ivories are generally the best, but secular subjects such as jewel-caskets, mirror-cases and book-covers are remarkably fascinating as showing the prevailing love of beauty in small ornaments of everyday use. Is it not a singular fact that we do not know the names of the sculptors who carved these little masterpieces, delicate works that, in some cases, have given delight to forty generations of human beings? The Ivory Room at Luton Hoo is unique, and one could spend several hours there looking into the details of these very old and most precious things.

Just as the ivories are anonymous, so are many of the Renaissance bronzes. This, of course, is due to the great revival in bronze-casting and the multiplicity of small Classical figures and other objects. As Mr. Natanson says in the catalogue, 'It would be safe to assume that at first many of the small Renaissance bronzes were intended to pass for antique castings: they established a style once and for all for small statuary.' The great master-carvers and modellers imposed their own styles on the bronze-casters, and if it is very often difficult to link any particular small bronze direct with the great master, we do not doubt that the best of these works was supervised by the creative mind. The plaquette of the *Virgin and Child* (403) is known to have come from the workshop of Donatello. Certainly, the *Cupid* (424) has something in common with Donatello's simplicity and grace.

Every collector of bronzes knows the work of Briosco called Riccio (1470–1532). His lively sense of fun, his charming half-grotesque, half-classical creatures, his opulence of design and fundamental sense of beauty, form an important facet of Renaissance art. The Wernher Collection has many bronzes that can safely be attributed to Riccio, particularly the *Incense Burner* (431), with its lavish style of ornamentation. *The Laughing Satyr* (436) and *The Shouting Horseman* (432) are also strongly suggestive of Riccio. Nor does it follow that because there are a few period replicas of some of these that they did not come from Riccio's workshop. Bronze-casting is, of course, a means of reproduction, and most sculptors who have used the *cire-perdu* method have made more than one cast of any particular work on hand, especially if of small size. Hence innumerable bronzes of the period.

SILVER GILT DISH : SOUTH GERMAN, LATE 16TH CENTURY

In the room devoted to bronzes we can trace the evolution and development of this art, and the effect of the master mind upon it. The pagan gaiety would appear to have gone out of the Renaissance soon after the tragic and brooding genius of Michael Angelo commanded the scene. The bronzes of *David* (451) and *Night* (452) have the solemnity of a great grief after a joyous interlude. The value of this collection is in its variety of style and period —Paduan, Florentine, Venetian and even a few rare German examples.

One of the loveliest rooms at Luton Hoo is the Blue Hall. Its great height and the fact that it has a glass roof, in part, give it a certain brilliance of effect. Though the general colour scheme is blue this is modified by the warm notes of Gobelin tapestry, and a suite of *Arm and Single Chairs and Canapé* (mid-eighteenth-century period). These are covered with Beauvais tapestry, designed after Oudry's *Fables de la Fontaine* series. Gobelins is expressed in the *Chancellerie* exhibit (810).

CARVED IVORY TRIPTYCH OF THE CRUCIFIXION WITH THE VIRGIN AND ST. JOHN : FRENCH, *CA.* 1320

IVORY STATUETTE REPRESENTING *ST. CATHERINE OF ALEXANDRIA* : FRENCH, ABOUT 1400

A reticent English note in this 'eloquent' French interior is the celebrated *Leinster Dressing Service* of twenty-eight pieces, which originally belonged to Lord Kildare, the eminent statesman of the reigns of Queen Anne, George I and George II. It is of silver-gilt and pleasingly simple in design.

In the same room are two cases of works by Peter Carl Fabergé. These were inherited by Lady Zia Wernher, Sir Harold's wife, from her parents and came from the Imperial Russian Collection.

An elaborate, scholarly book on Fabergé has recently been published, and we now know all about this late-nineteenth-century creator of 'fabulous' and fastidious trinkets. He organized a group of superlative craftsmen of Russian, Finnish, German and Swedish origin, and worked mostly for the Imperial Court of Russia during the reigns of Alexander III and Nicholas II. It is difficult to place Fabergé in any aesthetic tradition. He was the master-jeweller of complete individuality, and the interest in his work is founded rather on its amusing eccentricity and perfection of craftsmanship. The *Chain of Eggs*, for instance (exhibit 1003), reminds us that the Czar presented the Czarina every Easter from the year 1884 onwards with an Easter egg. These were of gold, enamelled and jewelled, and always contained some surprise, a grand piano in miniature, or an enamelled screen with inset miniatures of the family. I have no doubt that these cases of Fabergé will be immensely popular.

After the Blue Hall we enter the Dining Room, and the first object that holds our attention is the long dining-table ready for a banquet, or at least that part of the feast relating to dessert and wines. The dessert service is of the late Eighteenth Century and of silver-gilt, engraved with the cypher and coronet of the Duke of Cleveland. A set of four George II oval silver-gilt dessert dishes has borders of openwork scrolls, grape-vines and rams' heads. They are engraved with an escutcheon enclosing a scythe and a *fleur-de-lis*. The work of that great silversmith, Paul Lamerie, is to be seen in the George II silver-gilt

A FINE QUEEN ANNE WALNUT SETTEE WITH PANELS OF *PETIT-POINT* : C. 1700

two-handled cup and cover. There is also a set of *bon-bon* dishes by Lewis Herne and Francis Butty. Wall decorations in this room are tapestries representing the *Histoire du Roi de la Chine*. These date from the late Seventeenth Century, and were woven in wool and silk at Beauvais under les Frères Filleul from designs by Guy-Louis Vernansal, Blin de Fontenay and Dumons.

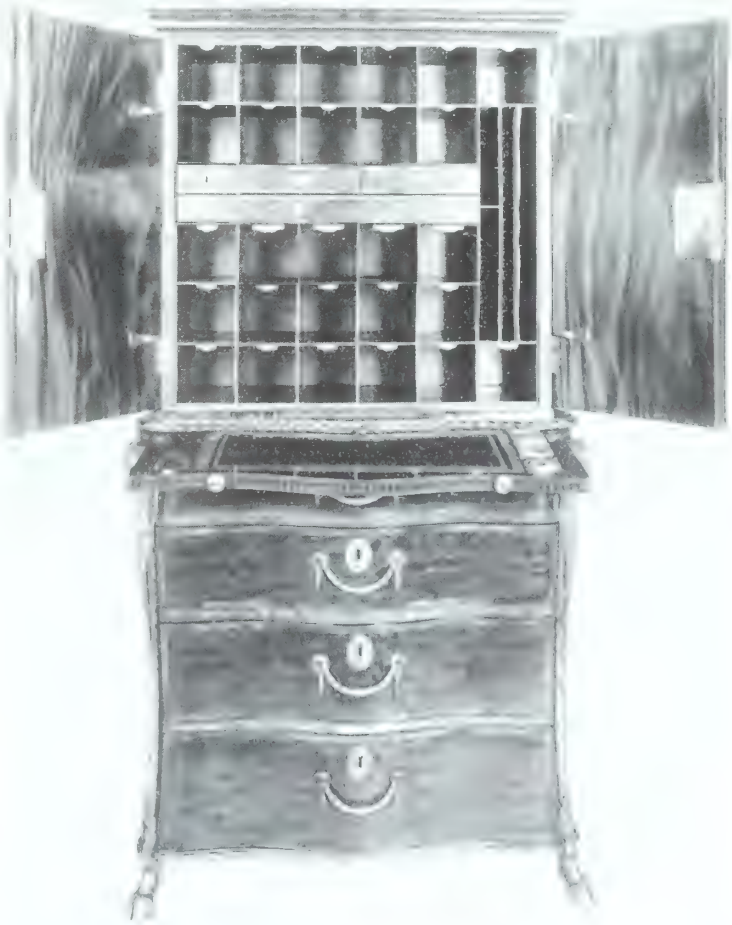
There are three rooms at Luton Hoo for the display of the *Lady Ludlow Collection of English Porcelain*, the result of fifty years of knowledge and enthusiasm. Here are many diverse and choice examples of *Bow*, *Chelsea* and *Worcester* ware. The *Chelsea* specimens include the figure of *Dr. Boloardo*, pedantic babbler from the Italian Comedy, a finely modelled *Owl* and a lovely *Virgin and Child*, the latter a religious subject of considerable rarity in *Chelsea* porcelain. Looking at this excellent accumulation one can realize at a glance the mood of the Eighteenth Century, a mood that demanded elegance in all things, to the merest detail of domestic ornament. The same may be said of the furniture, of which there are many precious examples placed to great advantage about the rooms. I would mention specially those in the Balcony Room, including the *Mahogany Cabinet* by Adam and the *Walnut Settee*, *circa* 1700. Besides these, there are rooms containing clocks and watches, metalwork, jewels, tapestries and majolica.

The two hundred jewels, particularly, form a rare collection that not only stimulates our imagination but excites our admiration for the master-craftsmen of other times. There is an intimate, moving appeal about any ring or other ornament worn so long ago by some beautiful woman of ancient Greece or the Renaissance.

The mere contemplation of such adornment of the human personality would seem mysteriously to bring us into touch with their long-vanished owners. How very brief, indeed, is the allotted human span compared with the tiny but valuable trinkets that they cherished! The little *winged victory* (exhibit 651), the *gold ring* engraved with the Crucifixion (exhibit 653), for instance. With what ingenuity inexhaustible, allied to Christian and pagan symbolism, the sculptor-goldsmiths of Benvenuto's time wedded the precious metal with opals, rubies and emeralds.

Old clocks and watches are seldom part of any Great House's collection, but at Luton Hoo one has the advantage of being able to study many examples of this skilled handicraft. Here again it is interesting to see the effect of the Renaissance on watch- and clock-making. The exquisite French oval watch (exhibit 606) shows what perfection the craftsman could attain without the aid of machinery. Another delightful timepiece is the one encased in a tulip with crystal petals through which the dial and movement can be seen.

Luton Hoo, with its select treasures of so many kinds of art and craft, is among the loveliest houses in the kingdom. Every form of expression of the human spirit is there for us to enjoy. Here is a supreme example of what men can aspire to and realize. At a dreary moment in human affairs, we can at least look back and think of better times and more graceful manners than the present. Major-General Sir Harold Wernher deserves profound gratitude for opening this noble house of treasures to the public. A visit to Luton Hoo is a happy, memorable experience.



ORNAMENTED MAHOGANY CABINET IN MAHOGANY DESIGNED BY ROBERT ADAM

MARBLE BUST OF AN UNKNOWN GIRL CHILD BY HOUDON : FULL FACE

PROFILE OF THE SAME BUST BY HOUDON, LOOKING TO THE RIGHT

BUST OF AN UNKNOWN CHILD BY HOUDON

By LOUIS RÉAU

MANY French sculptors of the Eighteenth Century, notably Pigalle and Vassé, have left us statuettes or busts of children, which rival the most exquisite masterpieces of the Florentine Quattrocento. Although the reign of Louis XV, before the preachings of Jean-Jacques Rousseau, had been 'the century of woman' rather than 'the century of childhood,' the artists of that time dwelt upon the *bambini* and *putti* with as much tenderness as had Luca della Robbia, Mino da Fiesole or Desiderio da Settignano. Nevertheless Houdon may claim to have surpassed them all.

We may recall especially the portraits which he has left us of his three daughters, Sabine, Anne-Ange and Claudine, whose flesh, as soft as though gorged with milk, he was so happy to model; their chubby little cheeks and their little tip-tilted noses. He has actually left us two successive likenesses of his eldest daughter Sabine, the boy-like, whom he had pleasantly nick-named Sabinet; the first showing her at the age of ten months in 1788 and the second at the age of four years (1791).*

* The first marble bust of Sabine, which caused a sensation in 1912 at the celebrated Jacques Doucet sale, has passed to the United States, first appearing in the collection of Judge Gary, and then in that of Mrs. Edward [illegible] at New York.

But Houdon did not wait till he had become the father of a family before sculpting portraits of children. He had married rather late in life, in 1786, on his return from America, where he had stayed on to make studies from the life for his marble statue of General Washington. At this time he was forty-five years of age.

Now we have proof that in 1775, eleven years before his marriage, he had carried out and exhibited at the Salon the *Bust of a child of the Vicomte de Noailles*, which has not yet been recognized with certitude, but which we might identify with an infant of scarcely a few months old, known from a plaster cast in the Museum of Schwerin bearing the seal of Houdon, and by a marble head in the old collection of Edouard Larcade.

At the same Salon he exhibited a portrait of *La Petite Lise*, a naïve young person, who had made all Paris laugh, because on the marriage of the Dauphin (the future Louis XVI), when a prize was given at the Hôtel de Ville to engaged couples, she presented herself quite alone, thinking that the town would at the same time provide both the dowry and the husband.*

* The terra-cotta bust is found to-day in the Berwind Collection, New York; the marble version belongs to the Princesse de Faucigny-Lucinge.

PROFILE OF THE SAME LITTLE GIRL LOOKING TOWARDS THE LEFT

BACK VIEW OF BUST, SHOWING SIGNATURE : COLLECTION E. C. PARIS
Photo: L. Jacoma

Two years later, in 1777, Houdon exhibited the busts in terra-cotta of the two children of an architect whom he had known in Rome: Louise and Alexandre Brongniart. The versions of these in marble, dated 1779, have emigrated to the United States: the little girl is in the Altman Collection at the Metropolitan Museum of New York, the little boy in the Widener Collection at Philadelphia. 'I do not believe,' wrote André-Michel concerning the acquisition of the original terra-cottas by the Museum of the Louvre in 1903, 'that the master ever modelled with more suppleness and delicacy, or had ever caressed with a more clever and tender hand, the human form in its flower.'*

That is not all. Houdon is also the author of a charming bust of a little girl which has passed for a portrait of *Madame Royale, Duchesse d'Angouléme*, at the age of three, but more probably represents *Mademoiselle Audéoud* of Geneva. An example in terra-cotta in the Jacques de Saint-Pierre Collection is dated 1778. We also know plaster casts of this, one of which is preserved in the Schwerin Museum, while the other has appeared in the two Paulme sales of 1929 and 1949. The marble, exhibited in the Salon of 1781, used to belong to the Baroness James de Rothschild.

In the list of autographic works by Houdon, we come across mention of a marble bust of *la petite Robert*, daughter of the celebrated painter of ruins, Hubert Robert. This bust, which figured in the Salon of 1783, is believed to have disappeared.

Lastly, another charming bust, of which the original terra-cotta forms part of the collection of the Marquise de Ganay and the marble belongs to M. Georges Wildenstein, represents *Adelaide-Anne Lignereux* in 1787 at the age of five years. She was the daughter of a very well-known bronze-founder who had given up his business to Thomire, and she married in 1798 the celebrated *ébeniste* of the Napoleonic era, Jacob-Desmalter.

Thus we see that before he had sculptured the portraits of his three daughters, which, with the exception of the first, date already from the period of the Revolution, Houdon had executed at least seven portraits of children from among the circle of his friends: whence comes their charm of intimacy.

* * *

We have the good fortune to be able to add to this list an eighth bust of a child which unfortunately is not dated, but of which the marble version, unpublished hitherto, bears beneath the left shoulder the signature of Houdon in cursive letters.

This, in our opinion, is one of the pearls of the series. The photographs which accompany this article speak for themselves and may pass without comment. We shall therefore content ourselves with giving some indications which will permit us to place this masterpiece and enable us better to appreciate its beauty.

* André-Michel, 'Acquisitions du Département de la Sculpture,' *Gazette des Beaux-Arts*, 1903.

Among the portraits we have cited, the one which resembles it most is incontestably that of *Louise Brongniart*. The two little girls with their breasts bare are of about the same age. But one should not confuse the two, for neither the features nor the hairdressing are identical. Louise has a straight nose, her mouth is half-opened, she wears a ribbon in her hair. The unknown little one has, on the contrary, a decidedly up-turned nose, and what gives her a less serious and more roguish air is that the lips are closed and her hair, thrown backwards, is not restrained by any head-band.

The eyes are hollowed out in little circular cavities, according to a particular method of Houdon's own, whilst one particle of marble left suspended in the pupil catches the light and imparts an intensity of life to its expression.

The thick-set and flowing locks are treated with an incomparable and almost incredible virtuosity. The wayward little curls which escape on to the forehead and the temples are barely indicated with a lightness of touch which is amazing. Then the hair, becoming more dense, flows like the waves in tempest, is gathered up behind, tier upon tier, in manifold loops. No sculptor but Houdon has succeeded so well in rendering in the intractable marble what he could achieve so supply in a lump of wax, the softness, the vaporousness of the hair of womankind.

What is no less admirable is the anatomical knowledge which, without ostentation, bears witness to the hand of the master who in his youth had modelled the famous *Ecorché*. Each muscle is in its place. In the back, an almost imperceptible modelling enables us to divine the tender salience of the dorsal vertebra. The ears are marvellous shells of flesh.

It frequently happens that the original terra-cotta which bears the imprint of the sculptor's thumb, or even that the plaster worked over and chiselled by the artist, is superior to the work executed in marble, which is too often entrusted to a mere carver. But in the present instances, it is sufficient to compare the example in marble with the plaster cast recently bequeathed to the Musée des Arts Decoratifs * to convince ourselves of its superiority. We have here the certitude that the execution, at the same time nervous and caressing, is entirely by the hand of the master.

One knows that it is always more difficult to identify the portraits of children than those of adults with features more marked, and of whom there often exist engravings which serve as points of comparison. Nevertheless perhaps we may, in coming to a close, risk a hypothesis.

We have said that the bust of the little daughter of the painter Hubert Robert was presumed to be lost. May we not suppose that this portrait, not in quest of any author (because we know him to be Houdon), but of a sitter, actually represents the daughter of an artist with whom the great sculptor dwelt in the friendliest relations? Its likeness to the well-known features of the painter is indeed striking.

The resemblances to the bust of *Louise Brongniart* which we have remarked cause us to think that the execution of this marble may be placed at about 1780. The bust of *la petite Robert* figured in the Salon of 1783. Chronology does not forbid this identification.

We offer this conjecture for what it is worth, whilst hoping that future researches will confirm it.

* This plaster has passed through the Ancel and Mottard Collections.

ALLAN RAMSAY'S PORTRAIT *of* ROUSSEAU

LESS than fifteen years before Houdon sculptured the bust of a little girl discussed in the preceding article, Allan Ramsay was painting the portrait of the Genevese philosopher Jean-Jacques Rousseau. The date has been given as 1766 and it was painted while Rousseau was in England on a visit at the invitation of David Hume the historian to the home of Richard Davenport, Wootton Hall, near Ashbourne. 'He sat for his picture at my desire to Allan Ramsay who has succeeded to Admiration,' wrote David Hume to his brother John. The painting, which we reproduce, is in the National Gallery of Scotland, but a replica, or another version made at the same time, still remains in the possession of the Bromley-Davenport family. Citoyen Rousseau is posing in Armenian dress, wearing a cap of dark fur and a purple gown trimmed with similar fur. It was about this time that Rousseau became a prey to delusions, among which was a fancy that Hume was plotting against him. For this reason he fled abruptly to the Continent and after various wanderings eventually found himself in Paris, where he temporarily settled in a small flat, living on his meagre pensions and by copying music. In contemplating this portrait we note a certain keenness of expression, despite something that repels us. The face seems to wear an aspect of affected candour which does not succeed in hiding a lamentable vanity. It is probably these two conflicting characteristics in his nature that were the cause of his mental unbalance. We cannot fail to agree that Ramsay has captured this expression to 'Admiration,' as Hume puts it. This is not to underrate

JEAN JACQUES ROUSSEAU BY ALLAN RAMSAY. PAINTED IN ENGLAND IN 1766 : THE NATIONAL GALLERY OF SCOTLAND

(Concluded on page 148)

CHINESE COURT AND DRAGON ROBES—II

By GEORGE WINGFIELD DIGBY

No. I.—PAINTING OF THE DRAGON ROBE WITH DESIGN AS ORDAINED BY CH'IEN LUNG, 1759: FROM THE *SUMMER PALACE CATALOGUE*

THE relation between the dress of the Ch'ing Dynasty (1644–1911) and earlier Chinese costume, the Court robes worn on formal occasions, and the chief sources of information on this costume, were the subjects of my previous article. In the present article I will discuss the Dragon robes (the semi-formal dress of the Ch'ing Court), which are now so familiar in the West; I will then consider the costume of the ladies of the Court, their Court robes, Dragon robes, and their lovely, fanciful, informal dress.

The Manchu Dragon robes had their origins in those of the Ming Dynasty. A new type of robe, however, was evolved, and the pattern as laid down by Ch'ien Lung in the *Illustrated Catalogue of Ritual Paraphernalia* in 1759 is the one familiar to us (No. i). But in the earlier years of the Ch'ing Dynasty the design was somewhat varied, as is known from portraits and surviving robes. These earlier types and the dating of the Dragon robes are still in debate; Professor Schuyler Cammann has recently published some important articles on these and other points, to which I am indebted. The main features of the Ch'ing Dragon robe, in contrast to its Ming prototype, are the developed all-over pattern, and the typically Manchu cut with close-fitting upper garments, tight, long sleeves with horse-shoe cuffs, firmly belted waist, and the skirt slit for riding. The collar fitted closely round the neck, and was quite different from the wide, flaring, formal collar of the Court robes. The Dragon robe as prescribed in 1759 was common to the Imperial family and nobles and could be worn by mandarins down to the sixth rank (if specially granted). Being a semi-formal robe only, and covered at functions by the surcoat (*P'u-fu*), it was not necessary for it to show dis-

tinctions of rank with the same precision as was demanded of the Court robes. Dragon robes were also worn by the ladies of the Court, but ladies' robes can always be recognized by two distinct features, as we shall see presently.

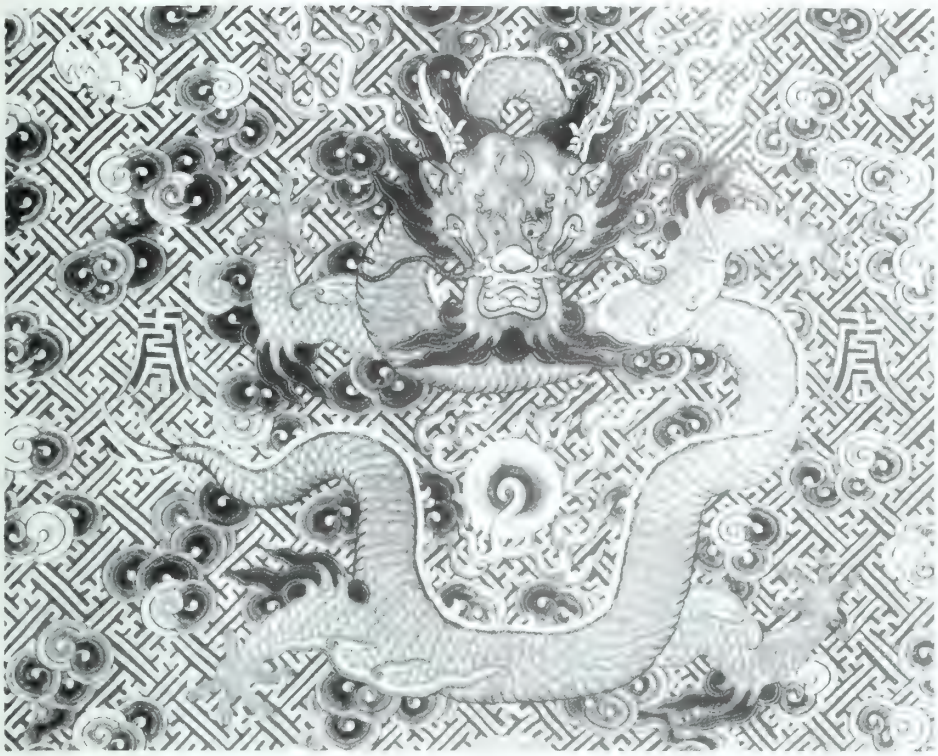
The use of certain symbols connected with the Emperor, or the Imperial power, must be clarified. The five-clawed dragon (*Lung-Pao*) was the Imperial dragon of the Ch'ing, as of the Ming Dynasty. It had never been exclusively reserved for the Emperor, but attempts were frequently made to confine its usage to the Imperial family only. In 1636, just before the fall of the Ming Dynasty, a decree forbade its use below the rank of first-degree Prince, and the Dragon satins sent as 'Tribute Gifts' to the Manchus were confined to four claws. In 1738 it was decreed that it might not be worn below the rank of second-degree Prince. But the law was difficult to enforce, the prestige carried by the *Lung-pao* was too inviting, and although robes are known where a claw (sometimes the literal nail only!) has been picked out, the use of the five-clawed dragon was more and more widely usurped, particularly in the declining years of the dynasty in the Nineteenth Century. In fact, four-clawed dragons are distinctly rare on costume! But we shall return to them later.

Yellow was the Imperial colour of the Ch'ing Dynasty. In the *Catalogue of the Summer Palace*, the Court robes of the Emperor are described as 'bright yellow,' and the hand-painted illustrations show this as pale primrose-yellow. The Dragon robe is described as 'golden yellow,' and an orange (or mustard-orange) yellow is depicted. But whilst Imperial yellow was reserved for the Emperor and his Consorts, or was bestowed on a powerful minister as a special mark of favour (as Staunton tells us in his *Embassy to China*), the Emperor himself was of course not confined to yellow. The Imperial colour seems, however, to have

No. II.—TWELVE-SYMBOL DRAGON ROBE (FRONT) : VICTORIA & ALBERT MUS.

No. III.—TWELVE-SYMBOL DRAGON ROBE (BACK) : VICTORIA & ALBERT MUS.

been widely used in the Palace, and it must always be remembered that it was also the sacred Buddhist colour, the 'yellow robe' symbolizing renunciation. But for general wear, a red Court robe was worn by the Emperor in winter (as previously described), and a different-coloured robe was appropriate to each of the great seasonal sacrifices. At audiences, the Emperor was usually seen by Europeans in plain dark blue; for less formal wear his Dragon robes could vary in their ground colour. Of the thirteen Twelve Symbol Dragon robes from the Vuilleumier Collection, for instance, two are yellow embroidered, five yellow *K'o-ssu*, two yellow gauze (summer wear), one blue embroidered, two blue *K'o-ssu*, and one orange *K'o-ssu*. The Twelve Symbols, whose meaning along with the traditional symbolism of the Dragon design has been previously dealt with, were reserved exclusively for the Emperor. Dragon robes bearing all Twelve Symbols can generally, therefore, be regarded as made for the Emperor's use, but some laxity even in this appears to have crept in with the decline of the dynasty. In the *Imperial Portraits* published by the Pekin Palace Museum, a Consort of Ch'ia Ch'ing (1796–1820) is shown wearing a Dragon robe on which the first three of the Twelve Symbols are clearly visible, and plate 10 illustrates a feminine Twelve Symbol Dragon robe in the Victoria and Albert Museum. In these portraits the Ch'ing Emperors are not shown wearing the Twelve Symbols (at least on their Dragon robes) till the reign of Ch'ien Lung, and Professor Cammann maintains that he was the first Manchu Emperor to adopt the ancient usage. When wearing the Dragon robe, the Emperors in the portraits are seen sitting cross-legged on cushions (not on thrones of state, as with the Court robes), and they are usually at a table with writing equip-



No. IV.—DETAIL OF THE PRECEDING TWELVE-SYMBOL DRAGON ROBE : CENTRAL FEATURE : V. & A. MUS

ment, or reading a scroll. The sleeves of the yellow robes were usually also yellow, but occasionally dark blue, as can be seen on robes and portraits, probably for wear under the dark surcoat.

The basic design of the Imperial Dragon robe is illustrated (No. i) from the painting in the *Catalogue of the Summer Palace*. The description reads: 'The Emperor's Dragon robe is designed strictly in accordance with the rules of the present Dynasty. It is coloured a golden yellow, and is overlaid with gold. The borders are embroidered. The skirt opens right and left. Nine Dragons are figured on it. The pattern extends to the robes of the Imperial Clansmen.' Of the nine dragons (a symbolic Chinese number, significantly male), only eight appear when the robe is worn; the ninth is found on the inner fold, over which the front of the robe buttons. The slits referred to are not the central slits back and front for riding, which were common for all male Manchu Dragon robes, but two additional slits at the sides; these were reserved for the Emperor and Princes only. The Twelve Symbols were disposed on the robe as on the Court robes (the Winter Court robe I had a modified arrangement). The disposition can be followed on the robe illustrated (Nos. ii and iii). The moon is on the right shoulder, the sun on the left; the stars are at the top of the robe above the central dragon (just under the lapel) in front, the mountain in the equivalent place (just under the collar) at the back; in front on the right of the central dragon is the symbol of Discrimination, on the left the axe; in the equivalent positions at the back are the paired dragons and the golden pheasant; on the skirt of the robe in front, just above the waves, are (right) the water-weed and (left) the cups; at the back the flame and the millet seeds.

No other symbols used on the Dragon robes are as distinctive of rank as the Twelve Symbols, but the *Feng-huang* with the three-plumed peacock tail was the Empress's emblem, with variant forms for the Princesses. The use of the *Shou* and *Wan-shou* characters (longevity) and the various lucky symbols became fashionable in Ch'ien Lung's reign and remained increasingly in vogue. The Eight Buddhist Symbols, the emblems of the Eight Taoist Immortals, and the Sixteen Precious Things were all drawn on as lucky symbols; the Hundred Antiques and Four Attributes of a Scholar referred to connoisseurship and scholarship. Animals, birds, flowers and plants, associated in Chinese lore with qualities or the seasons, and ideographs and rebuses (such as the well-known Bat = *fu* = happiness, alternate meanings of identically sounding words) often

NO. V.—THE FOUR-CLAWED MANG DRAGON ROBE, RECEIVED BY THE EMPEROR OF THE INDIAN

No. VI. PORTRAIT WITH THE EMPRESS'S COURT ROBE

清世宗雍正后像

occur, but all but the simplest offer pitfalls and need interpretation by a Chinese scholar. The subject is briefly but lucidly dealt with in *The Encyclopedia of the Arts* (New York, 1946), under 'Symbolism of the Far East.'

Although the design of the Dragon robes was strictly regulated in its essentials, there was great variety in treatment of texture, colour and detail; it is only when these are appreciated that the aesthetic quality and virtuosity of the work on the finer robes can be adequately assessed. Dragon robes are generally either embroidered or made of *K'o-ssu*, the fine silk tapestry-weaving uniquely developed in China since the Sung period; they are more rarely made of brocaded tissue. Like the Court robes, they were lined according to the seasons (which of course were accompanied by very marked contrasts in temperature in North China); in summer unlined embroidered gauze was generally used. The style and weight of embroidery varied greatly; the robe (Nos. ii–iv) is a very richly and heavily embroidered garment. It has the appearance of a yellow robe, although the ground is actually a blue silk of two-and-one twill, but this is covered by the swastika-fret all-over pattern, worked in 'bright yellow' silk in satin stitch, on which the basic pattern and ornaments are set. These include the *Shou* and *Wan-shou* characters and the customary wealth and lucky symbols. They are all embroidered in the usual five colours, delicately graded and carefully restrained to keep the light primrose-yellow as the dominant colour. The five colours (and white) can usually be studied best in any particular robe in the bottom wave border, where they are set out in carefully graded tones side by side: red, yellow, blue, green and lilac (which varies in tone from brown to amethyst). The stitches used in this particular robe are chiefly long and short, and satin (used as shading), stem, and the Chinese knotted stitch. The dragons are throughout in gold thread, couched to give effect to its brilliance. The sleeves of this robe are dark blue, darker than that of the ground material and also heavier in texture (two-and-one twill with paired warps); they are barred with lines of couched gold thread. The lining is a beautiful sky-blue satin, but at the cuffs a damask of identical colour patterned with dragon-roundels is used. The buttons are of the usual gilt moulded metal.

The four-clawed Mang-dragon robe was reserved for officials below the sixth rank. No. v shows the painting of it in the *Summer Palace Catalogue*. The description reads: 'It is blue and "stone blue" in colour, with embroideries. The five dragons represented all have four claws. Military mandarins of the seventh, eighth and ninth ranks, with civilians of the eighth and ninth ranks and unclassed officials, all wear it.' The colour referred to is rendered as a very dark blue-black, and the reduction in the number of dragons to five should be noted. The disposition on the chest of the central dragon which winds round the collar (its pair standing on the right shoulder and occupying a similar position at the back) derives from one of the earlier types of Ming Dragon robes: it is met with in the early Ch'ing period, but by 1759 was relegated to this inferior robe.

We must now turn to the robes worn by the ladies of the Court. Like the male costumes, these can also be divided into Court robes, which

No. VII.—PAINTING OF THE EMPRESS'S WINTER COURT ROBE : FROM THE *SUMMER PALACE CATALOGUE*

were the robes of State for formal occasions, Dragon robes for semi-formal wear, and the gaily patterned informal dress which was a special feature of the Court of the Empress Dowager (Tz'u Hsi) in the second half of the Nineteenth Century. But before considering these in detail it will be as well to say something about the position of women and their ranks in China under the Ch'ing Dynasty.

In their homes the women were allowed to retain their costume in the Ming tradition, and portraits often show them dressed in this way. But the wives and concubines of officials had to wear the robes appropriate to the rank of their husbands on formal occasions. At Court the numerous concubines of the Emperor, Princes and nobles figured quite as prominently as the wives of full status (the difference being only a matter of degree). The Manchus offered their loveliest daughters

No. IX. CHINESE PAINTING OF COURT LADY'S HIGHLY ELABORATE DRAGON ROBE: *SUMMER PALACE CATALOGUE*

No. VIII. CHINESE PAINTING OF COURT LADY'S [illegible] COAT IN THE *SUMMER PALACE CATALOGUE*

for this purpose, and every year a selection was made. The Emperor could have only one Empress at a time, but his concubines were divided into ranks, and position and influence were accorded with exactly graded titles. The higher-ranking concubines wore robes similar to those of the Empress, and any of them might one day aspire to the highest position in the land; Tz'u Hsi herself was only 'third-degree wife' (*Kuei jen* — translated by W. F. Mayers as fifth-rank concubine) to her husband the Emperor Hsien Feng; on his death in 1861 she became co-regent and soon assumed her long and powerful rule as Empress Dowager. Shun Chi, the first Ch'ing Emperor, reduced his Empress to the position of third-rank concubine, and the great K'ang Hsi's mother was a concubine. Therefore one must not regard the concubines as at all inferior except in minutiae of titular degree, and their costume is carefully prescribed as that of the highest-ranking ladies of the land in the *Illustrated Catalogue* and the *Summer Palace Catalogue*. The Manchu attitude in this matter with

No. X.—COURT LADY'S DRAGON ROBE OF THE FINEST QUALITY *K'O-SSU*, WITH THE TWELVE SYMBOLS : V. AND A. MUSEUM

Summer Court robe illustrated here in colour from the painting in the *Summer Palace Catalogue* had pleated skirts and (except for the extra sleeve band and the cut of the lapel opening and shoulders) was like the male garment. The Winter Court robe (No. vii) did not have the pleated skirts, and the design was arranged like that of the Dragon robe; but it had the angular lapel opening, and the pronounced shoulder bands which are distinctive features of the feminine Court robe. The flaring collar was worn with these State robes by the ladies as by the men. No. vi shows how the Court robe just described looked when worn; it is one of the Metropolitan Museum portraits, and said to be a consort of Yung Ch'êng. It is more usual in the portraits for ladies to be wearing a stole or

regard to the fair sex is well illustrated by K'ang Hsi's letter to the Pope suggesting a new addition to his household, which is quoted in E. H. Hibbert's *Life of the Emperor*:

> The time has come when the bloom of Our Imperial youth shall bring to maturity the fruit of our age, so that at the same time the desire of our true subjects may be fulfilled and a successor to the Throne given to them for their protection. We have resolved, therefore, to unite ourselves in marriage with a beautiful and distinguished maiden, who has been nurtured on the milk of a courageous lioness and of a tender roe. Since the Roman people have always had the reputation of progenitors of brave, chaste, and unsurpassable women, we would stretch forth our powerful hand and take one of them to wife. We wish her to have the eyes of a dove contemplating heaven and earth and the lips of a mussel feeding upon the dawn; her age shall not exceed two hundred moons; she shall not have grown taller than a blade of green wheat and her girth shall be as a handful of dried corn. . . . We hope that it may be your niece or that of another great priest on whom God looks with favour . . .

Proceeding now to the differentiation of the Court ladies' costume, two chief distinguishing marks of ladies' as opposed to men's robes must first be noted, for male and female Court and Dragon robes are very similar in cut and design. The first feminine feature in both Court and Dragon robes is the extra ornamental band on the sleeves (Nos. vi, vii, ix, x). The second difference applies to the Dragon robes (but not to the Court robes); ladies' robes are not slit front and back as were the men's.

The Empress or high-ranking concubines wore two types of Court robes as full-dress costume, both coloured 'bright yellow.' The

No. XI. COURT LADY'S DRAGON ROBE : DETAIL FROM THE ABOVE

long sleeveless vest over the Court robe; this was a regular part of Court dress and allowed for two or three different designs, which are given in the *Illustrated Catalogue* and the *Summer Palace Catalogue*, where a short jacket and the skirt which went with the formal dress are also shown.

Of the Dragon robes for Empress and Imperial concubines I first illustrate what is obviously an outer robe with the shortened sleeves and square cuffs; it is cut to open down the centre (like the male *P'u-fu*). The eight dragon roundels and wave border are shown on a dark-blue ground in the painting which is reproduced (No. viii); the robe is seen worn in some Imperial portraits. *The Summer Palace Catalogue* gives illustrations of two varied Dragon robe designs for the Empress and highest-ranking concubines, but it is, of course, only in the subsidiary ornament, especially in the waves, that the variation shows itself. Both are on the Imperial 'bright' yellow (pale primrose) with blue sleeves, and No. ix shows the more elaborate of the two. The islands in the sea refer to Peng-lai-shan, the abode of Immortals in the Eastern Sea, with the pavilions of the 'Palace of Silver and Gold' haunted by innumerable cranes; the Chinese lore to which this refers has been explained in Professor Cammann's *Cosmic Symbolism of the Dragon Robe*, previously referred to. The *Wan-shou* character is also stressed, and the presence of the lotus-scroll in the design is a further reference to longevity. The actual robe illustrated (Nos. x, xi) is a very beautiful

No. XII. COURT LADY'S INFORMAL ROBE, APPROPRIATE FOR MARRIAGE. V. & A. MUSEUM

No. XIII. LOTUS FLOWER DESIGN. DETAIL OF [illegible] ROBE

one and bears the Twelve Symbols. It is of the finest quality *K'o-ssu*, with pale-yellow ground, the dragons executed in gold thread and the clouds and ornaments in the five colours. The collar and cuffs have a dark-blue ground, and the edging is of blue and gold satin tissue. The lower portion of the sleeves is 'golden yellow'—a deeper and more mustard-yellow than the rest. The lining is in a light-textured yellow damask of beautiful quality, figured with large flowers. The details of this robe, like the Dragon robe previously described, need close scrutiny before they are fully appreciated. The lucky symbols which ornament this robe include the Eight Buddhist Symbols.

The two remaining robes to be considered are both informal dress; the Marriage robe with lotus design (Nos. xii, xiii) is certainly from the period of the Dowager Empress; the other might possibly be earlier. The Marriage robe has the double-felicity character repeated in the design and in the border; this was particularly appropriate for garments worn at the time of a wedding, and is not infrequently met with on Twelve Symbol and other Dragon robes. The robe is woven in *K'o-ssu* and is a quite extraordinary robe alike in the quality of its weaving, the draughtsmanship of its design, and the dyes. The ground is a delicate lilac (mauve would be the aniline equivalent), with a swastika-fret in gold; the lotus-leaves are in shades of green, the flowers in delicately tinted pinks, the bases white. The ground of the border is a dark brown, almost black, but not that dead black we have nowadays grown to tolerate in textiles. The narrow, inner border is a gold-ground braid with dragons

No. XIV. COURT LADY'S INFORMAL ROBE. *K'O-SSU* EMBROIDERY ON A SEA GREEN GROUND. VICTORIA & ALBERT MUS.

in blue, green and violet—the only harsh colours in the robe. The outer edging is a gold-and-black key-pattern braid. As for the lining, it is yellow silk (taffeta), but the cuffs are lined with white. And a little higher up the sleeve there is a surprise, for up to the elbow there is a lining which consists of an exactly similar *K'o-ssu* to the robe material itself, except that it has a white ground. Does a robe like this with a white ground exist, I wonder, in any other collection?

The green robe with flowers and butterflies (Nos. xiv, xv) is another robe of great beauty. I have illustrated a detail of this robe, as of former robes, but have also shown the cuff in detail; the cuffs are often extraordinarily beautiful pieces of *K'o-ssu* or embroidery taken by themselves and show an amazing range of pattern and colour design as well as of stitches and technique. This robe is woven as *K'o-ssu* with a sea-green ground; the flowers and leaves are keyed down to white, pale blue, and grass green; but the butterflies are not only bright-coloured but picked out with gold thread, as are the lucky symbols in the waves on the lower skirts, where lilac becomes the dominating colour in contrast to the rest. The neck and cuff bands have a dark-blue ground and are edged with gold and bright-blue satin tissue; the lining is yellow silk (taffeta), but the sleeves are lined with pale-blue satin.

In conclusion, it may be of interest briefly to trace the course of the phenomenal decline of the power of China and its Manchu rulers in the Nineteenth Century, as this not only explains the infringement of the costume regulations which took place, but also the conditions which allowed these once proudly guarded, almost sacred objects (so intimately connected with the ritual of the Imperial Court) to find their way to the markets of the West. Even at the very end of the Eighteenth Century, when Lord George Macartney's Embassy visited China, the power and prestige of the empire under the Manchus was at its height. The Ch'ien Lung Emperor ruled over a vaster domain than any of his forebears, and his rule was as absolute. His treatment of the British mission was as high-handed as ever, and it proved no more successful in obtaining trading rights than had earlier attempts; foreigners were still rigidly excluded from China and it was a criminal offence to teach Chinese to a barbarian from the West. Macartney brought a rich store of presents to further his cause; they were carried in ninety wagons to the Summer Palace, where they were exhibited in the Throne Hall. But the British Ambassador was disconcerted to find that the wagon-train bearing the gifts carried banners describing it as *tribute* to the Emperor. The description of this Embassy (1792–4) published by Sir George Staunton in 1797, is of considerable interest, especially as the book-plate of Lord George Macartney (and also his seal) is found in the superb manuscript copy of the *Summer Palace Catalogue* which is of such unique and hitherto unrealized importance. The Embassy was received by the aged Ch'ien Lung (he was eighty-three) at his summer residence at Jehol. 'The Emperor's approach was notified soon after daylight, by instruments of music. . . . He wore a plain, dark, silk with a velvet bonnet, having a large pearl in the front, the only jewel he had about him.' After the audience Staunton says he 'walked firm and erect to the open chair which was in waiting.' Jehol, although beyond the Great Wall, was only two days' fast ride north of Pekin; it was not only a cool and beautiful summer residence but, as Mrs. E. T. Hibbert points out in her informative biography of K'ang Hsi, it was of diplomatic importance as a centre from which to impress the Mongols, to organize hunting expeditions, and to arrange for horse-races in which they took important part. Jehol was laid out as a pleasure resort, and thirty-six 'beautiful places' were built there from 1703 to 1711. The fame of its beauty

A SUMMER COURT ROBE WORN BY THE IMPERIAL CONCUBINES OF THE FIRST RANK : FROM THE CATALOGUE OF THE TREASURES AT YUEN MING YUEN (SUMMER PALACE) PEKIN

was proverbial over Eastern Asia. But nothing can better conjure up its atmosphere in a few words than the edict issued by K'ang Hsi announcing its inception, an edict which reveals an attitude of mind in Chinese rulers rather foreign to Western potentates:

> Jehol where the Golden Mountain rises, where the warm springs run, where the clouds spread out over valleys through which trickle brooks of clear water, where rocky pools and verdure abound, where the rivers are broad and the grass luxuriant, where the breeze is clear and the summer cool, is suited to rest and relaxation. Jehol is indeed a spot created by nature for her children.
>
> Jehol is near the Celestial Capital. To reach it takes no more than two days. It is a wide expanse of lonely country. The choice of this district can not encroach upon my duties. In harmony with the natural contours of the country, I have built pavilions in the pine groves, thereby enhancing the natural beauties of the hills. I have made water flow past the Summer-houses as if leading the mountain mists out of the valleys. To create such beauty is beyond the power of human skill. It is the gift of nature itself, and causes no expense of carving beams or painting columns. . . .

(quoted by E. T. Hibbert from Sven Hedin's *Jehol, City of Emperors*). Ch'ien Lung himself had written: 'As a boy I was allowed to visit Jehol with my Imperial Ancestor. I wandered about peaceful and happy. It was no time to rest, yet it was a rest. In that abandonment fraught with blessing, earth and heaven melted into one.'

Such was the Jehol visited by the Macartney mission. The Amherst mission which followed in 1816 met with no weakening of attitude. But the war of 1839–44 quickly brought China at least to some realization of comparative power in the Nineteenth Century. The Treaty of Nanking (1842) ceded Hongkong to Britain, opened five ports to foreign trade and admitted certain trade regulations; America and France, followed by Belgium and Sweden, also soon obtained treaties. The second war of 1856–60 yielded considerably more in the Treaty of Tientsin (1858). Foreign vessels now plied up the Yang-tse River, foreigners could travel in the interior, and diplomats were established at Pekin. But Pekin had remained unscathed till 1860, when an incident led to the renewal of fighting, and after sacking by Chinese troops the Summer Palace was looted by Westerners. Of all the robes supposed to have come from this looting some in fact may have done so. Meanwhile there had been grave interior disorders in China lasting from 1851 to 1864. The period following, until 1894, saw no major crisis; T'zu Hsi (the 'Empress Dowager') dominated the home scene, but the West with its commercialism was all the time encroaching on the old China. Then in 1894–5 came the disastrous Sino-Japanese war, followed by a big influx of Western capital investment and the allocation of spheres of interest to the Western Powers. The last desperate reaction against the West broke out in Tz'u Hsi's assassination order and the 'Righteous Harmony Fists' (or Boxer) Rebellion of 1900. Pekin was occupied by an international force. Extreme reforms followed in an attempt to imitate Japan in adopting Western ideas and a republic was proclaimed in 1912 (though the reigning Emperor lived on with a reduced court till 1922). In 1924 the Forbidden City was looted and the vanished Manchu Dynasty was powerless to stay the scattering of its treasures to the four winds. But a little knowledge and experience can distinguish even to 'Barbarian' eyes the main types of robes, the difference in quality between the finer Imperial robes and others, and the extraordinary skill and taste for beauty which covered the somewhat arid core of Court regulations and etiquette.

No. XV.—DETAIL OF COURT LADY'S ROBE IN NO. XIV, SHOWING ONE OF THE PANELS RICHLY EMBROIDERED WITH FLOWERS, LEAVES & BUTTERFLIES

Our colour-plate shows a very beautiful Summer Court robe as worn by the Imperial concubines of the first rank. It has been reproduced from the original painting in the Catalogue (now in the V. and A. Museum) of the *Treasures at Yuen Ming Yuen*, the Summer Palace, at Pekin.

No. XVI. FURTHER DETAILS OF [illegible]

THE MOHAWK SILVER

By F. ST. GEORGE SPENDLOVE

(Royal Ontario Museum of Archaeology, Toronto)

No. I.—SILVER FLAGON BY FRANCIS GARTHORNE 1711-12: MADE FOR QUEEN ANNE'S MOHAWK CHAPEL

'THE Gift of Her Majesty, Ann, by the Grace of God, of Great Britain, France, and Ireland, and of Her Plantations in North America, Queen, to Her Indian Chappel of the Mohawks.' This is the inscription upon the four pieces of Church plate now belonging to the Six Nations of the Grand River, and two similar pieces in the possession of the Six Nations of Deseronto, both in the Province of Ontario, Canada. The date of this Royal gift was 1712, and it is tribal tradition that the silver vessels were first used in the old Mohawk chapel (also the gift of Queen Anne) near Johnstown, New York, on October 5th, 1714.

Queen Anne gave a number of sets of massive silver Communion vessels to churches in North America in which she took a special interest. One of these sets was sent to Trinity Church, New York, another to St. Paul's Church, Halifax, and another to 'Her Indian Chappel of the Onondawgas.' These sets were made by the well-known silversmith Francis Garthorne of London, who had executed similar orders for William and Mary. They are of fine workmanship, and of an impressive plainness and austerity of design found in the best Queen Anne silver. No ornament was necessary other than the distinction given by fineness of line and the engraved Royal arms and dedication. A distinguishing feature of these sets was the extensive use of the lathe in their manufacture, probably an inheritance from the turned furniture of the late Seventeenth Century.

The Grand River set consists of a flagon, a Communion cup, a paten and an alms basin. The Deseronto pieces consist of a similar flagon and paten, as well as a restored Communion cup. As the original Communion cup had passed from the tribe's possession, the famous Mohawk physician Dr. Oronhyatekha had a copy made in silver from the Grand River example to replace it.

All pieces of the Mohawk silver bear the marks of the Goldsmiths' Company of London, the date-letter for the year 1711–12, and the mark of Francis Garthorne. As the date of manufacture came within the period when New Standard silver was compulsory, the London mark is that of Britannia and the lion's head erased. The manufacture in the previous reigns of vast amounts of plate of all kinds, as well as silver furniture and mirror frames, had made such inroads upon the currency that from 1697 to 1719 plate had to be made of silver of a higher purity than sterling, to prevent the use of the coinage in making objects of luxury. During this period the date-letter was in court hand, and the maker's mark consisted of the first two letters of his surname.

The Mohawk silver was a part of a much larger gift made by Queen Anne to her Indian subjects of the Mohawk Valley. In the year 1708, Peter Schuyler, then Mayor of Albany, and Colonel Nicholson, accompanied by five Mohawk chiefs, arrived in London to bring a petition to Queen Anne. Belts of wampum were presented, and among other requests the Queen was asked to authorize the construction of a fortified post and a church at Tiononderoga. Royal consent was given to this, and when Governor Robert Hunter came to New York two years later, he carried with him an order to build forts and chapels for the Mohawks and Onondagas. The fort built to protect the Mohawks against attacks by the French and their Indian allies was named Fort Hunter, and was begun in 1711.

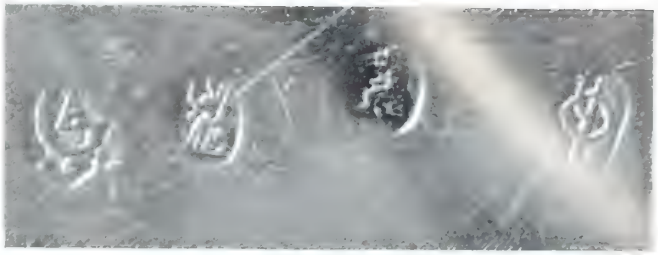
Within the log-built enclosure of Fort Hunter was a limestone building twenty-four feet square, known as Queen Anne's Chapel, for which a rectory was built and glebe lands provided. A generous gift of furnishings was sent by Queen

No. II.—SILVER COMMUNION CUP AND PATEN MADE BY FRANCIS GARTHORNE, 1711-12

Anne for the chapel, including two silver flagons, two Communion cups, two patens and an alms basin, an altar-cloth, table-cloth and napkins, carpet, pulpit- and desk-cushions, and a surplice for the incumbent. The gift also included three prayer-books, a book of homilies, thirteen large Bibles (for use in other Mohawk communities also), four paintings of the Royal arms and two painted tables containing the Lord's Prayer, Creed and Ten Commandments. A description of the interior of the chapel states that the pulpit stood at the west end and was provided with a sounding-board; there was also a reading-desk. Directly opposite the pulpit were two pews with elevated floors, one of which, with a wooden canopy, was for the Indian Superintendent, and the other was for the minister's family; the rest of the congregation sat on benches. The chapel was also provided with an organ.

The approach of the American Revolution made the position of the Mohawks as Loyalists extremely difficult and later impossible to maintain. The Communion silver was therefore buried at Fort Hunter and remained there until the Mohawks had migrated to Canada and become established on the Grand River, near Brantford, and on the Bay of Quinte, at Deseronto, about 1785. The silver was then secretly dug up, and conveyed by Mohawk women to Canada. It is tribal tradition that various dents in the pieces were caused by the bayonets of frontier guards when the Indian women conveyed the silver vessels past them hidden in bundles. The silver was then divided, and the Grand River portion of the set was placed in the custody of the mother of Captain Joseph Brant, the celebrated Indian chief. A large church Bible, part of Queen Anne's gift, is preserved at the Mohawk Institute near Brantford.

Queen Anne's Chapel no longer exists, for after falling into a ruinous condition towards the end of the century, it was pulled down about 1820 to make way for the Erie Canal which was cut through the site. The 'Chappel of the Onondawgas' was never built, and the set of inscribed



No. IV.—MARKS ON THE SILVER PATEN BY FRANCIS GARTHORNE, 1711-12

Communion vessels given to the tribe by Queen Anne was deposited in St. Peter's Church, Albany, where it still remains. It is also the work of Francis Garthorne and similarly marked.

The Queen Anne silver of the Mohawks of the Grand River has been kept in the Mohawk Institute, but is at present on exhibition in the Royal Ontario Museum of Archaeology, Toronto. Special permission was granted by the Council of the Six Nations of the Grand River in order that the silver might be seen by a larger circle of people. In spite of the length of time that the set has been in North America, it had probably been seen by only a small number of people outside of the Mohawk tribe. One of these was E. Alfred Jones, M.A., who mentioned it in an article in the *Transactions of the Royal Society of Canada*, 1918: 'Old Church Silver in Canada.' It was also mentioned in *The Mohawk Valley; Its Legends and Its History*, by W. Max Reid, 1901, from which work the description of the Mohawk chapel is taken.

It is of interest to note that the Royal Collection at Windsor contains a silver-gilt ewer and cover made by Francis Garthorne for William and Mary in 1690–91, bearing their arms and cipher, a pair of silver-gilt casters *c.* 1692, similarly engraved, and a silver-gilt salt with the arms and cipher of Queen Anne, *c.* 1700.

No. III.—TOP OF SILVER PATEN BY GARTHORNE, SHOWING INSCRIPTION

No. V.—SILVER ALMS BASIN FOR THE MOHAWK CHAPEL, BY F. GARTHORNE

EARLY HISPANO-MORESQUE LUSTRE POTTERY

By JOHN P. HARDY

No. I.—RIBBED DISH DISPLAYING THE ARMS OF THE KINGDOM OF SICILY BISCUIT-COLOUR LUSTRE : FIFTEENTH CENTURY : DIAMETER 18½ INCHES

ON the twenty-sixth day of November, 1454, doña María of Castile, Queen of Aragon, wrote to the Lord of Manises and ordered a service of fine Valencian lustre ware to be made for her use. 'We wish it were already made,' she declared at the end of the letter. Anyone familiar with the resplendent beauty of early Hispano-Moresque lustre pottery will have no difficulty in understanding the Royal impatience to be possessed of the dinner-set with the least possible delay.

Accompanying the letter was a list setting out the Queen's requirements. There were to be eating-plates, large dishes for serving meat, finger-bowls, drinking-bowls, bowls for broth, water-pitchers and flower-vases. We can be sure that this table-ware would have been ornamented with the Queen's coat of arms, for early Spanish pottery invariably displayed armorial bearings when, as was often the case, it was made for royalty, popes, cardinals and other noble personages. A good example of this can be seen on the fifteenth-century ribbed dish illustrated in No. i, showing on the raised centre boss the arms of the Kingdom of Sicily, which belonged at the time to the crown of Aragon.

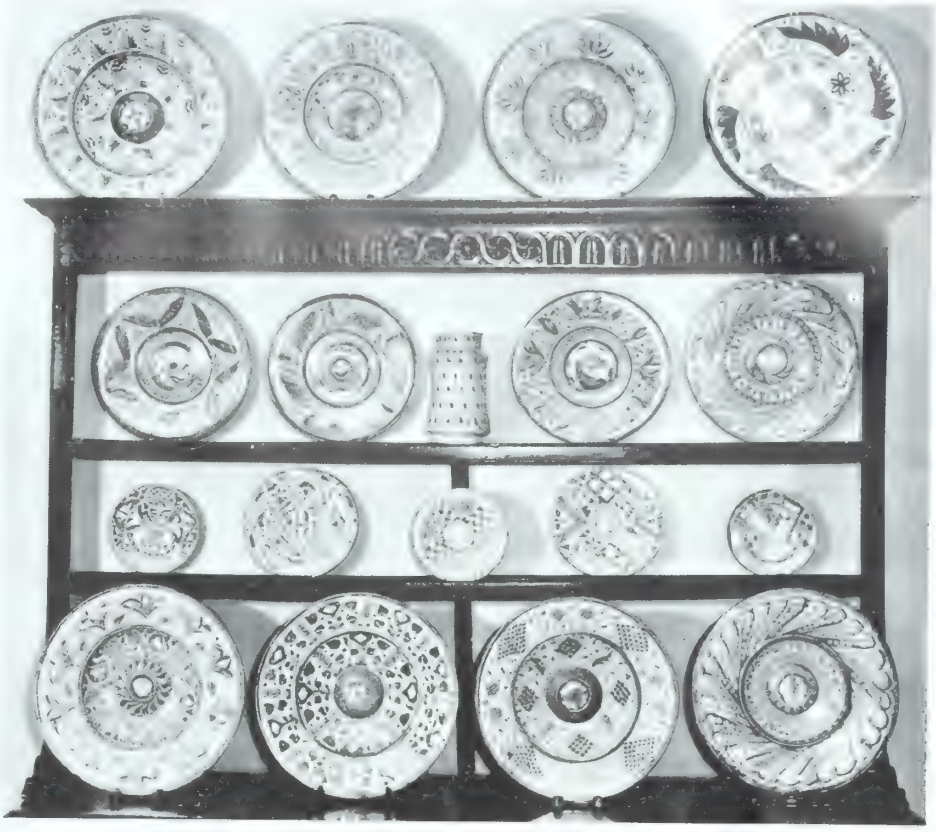
The Fifteenth Century had not far progressed when the fame of the Moorish potters in Spain spread to foreign lands, and a considerable export trade sprang up in the lovely golden lustre ware, or *cerámica de reflejo metálico*, as it

No. II. SUNKEN DISH BEARING COAT OF ARMS WITH AN EAGLE : DEEP GOLDEN LUSTRE : LATE FIFTEENTH CENTURY : DIAMETER 19½ INCHES

No. IIa. THE REVERSE SIDE OF NO. II : DECORATED WITH FERN-LEAF MOTIF IN GOLDEN LUSTRE AGAINST A RICH CREAM-COLOURED GLAZE

is called in the country of its origin. The three principal centres of production were Andalusia, Valencia and Aragon, and the *fábricas* in the Valencian district were the best known, including as they did those at Manises, Mislata and Paterna. Unfortunately, our ability to identify individual specimens with particular localities is very limited.

The Italians appear to have been among the keenest of the buyers from overseas, and some fine examples of Spanish dishes bearing the coats of arms of Italian noble families have survived. In 1455 the Venetian Republic went as far as to grant exemption of duty on the import of this much-sought-after pottery, while prohibiting altogether the entry of all other ceramics from abroad. Evidence that England also imported Hispano-Moresque lustre pottery by sea is supported by fragments taken from the bed of the Bristol Channel and by a fifteenth-century dish which was brought up from the bottom of the Thames. For transport by sea the dishes were packed in large earthenware jars.



No. IV.—XV/XVI- AND XVI-CENTURY PLATES AND DISHES, GOLDEN LUSTRE, SOME WITH BLUE ; XV-CENTURY DRUG-JAR (*ALBARELLO*) GOLDEN LUSTRE AND BLUE VINE-LEAF PATTERN, 9¾ INCHES HIGH

Experts are not agreed as to the origin of lustre pottery, but looking farther afield than Spain it can be traced back to early Islamic days through Egypt, Syria, Persia and Mesopotamia. An interesting and not implausible theory of its original *raison d'être* is that Moslems, being forbidden to eat off dishes of gold and silver, produced dishes and other table-ware coated with metallic lustre to give the desired opulent appearance without offending against the law of the Prophet. Whether this theory is correct or not, there can be no doubt that designs such as

No. III.—DISH WITH WIDE GADROONED RIM ; THE CENTRE BEARS THE HOLY MONOGRAM *IHS* ; GOLDEN LUSTRE, *CIRCA* 1500 ; DIAMETER 12 INCHES

No. V.—STRAW-COLOURED [illegible] ROUNDED BY HOLY [illegible]

No. VI.—DRINKING-BOWL (*SCUDELLA*) WITH ARMS OF DOÑA BLANCA OF NAVARRE: RUBY LUSTRE, FIRST HALF XV CENTURY: WIDTH OVER-ALL 7 IN.

gadrooning in relief, found on certain Hispano-Moresque pottery, were inspired by early vessels of precious metals. See, for example, the gadrooned centre boss of the dish in No. ii, and the gadrooned wide rim of the dish in No. iii, as well as of two of the dishes on the extreme right of No. iv.

Little is known to-day of Spanish lustre pottery before the Fourteenth Century, which century produced as its greatest ceramic achievement in Spain the famous Alhambra vase and kindred vases of large dimensions. It is the Fifteenth Century, though, that can truly be called the golden era of Hispano-Moresque lustre pottery. It may be noted in passing that the *siglo de oro* of Spanish painting, and also for that matter of Spanish literature, did not begin until the end of the Sixteenth Century.

The whole conception of early Hispano-Moresque pottery is Islamic, although the Christian masters of the subdued conquerors of the Iberian Peninsula did not delay long in imposing on their potters—besides the armorial bearings already referred to—Christian lettering and designs such as the holy monogram *IHS*, which can be seen on the dish in No. iii and also on the dish in No. v. The *IHS* monogram on the latter dish is alternated with another holy monogram, which is taken as most probably being a contraction of the Greek ΧΡΙΣΤΟΣ, according to the opinion of the well-known Spanish expert Manuel González Martí, author of the most comprehensive work as yet published on Spanish pottery, entitled *Cerámica del Levante Español*. The lettering referred to above was obviously Greek to the potter in more senses than one, for instead of abbreviating the word to ΧΡΣ, as is usual, he made it PXS. Quite often the Moorish potters were ordered to reproduce Gothic lettering, and in most cases they did not attempt a faithful copy but gave an impressionistic rendering of it, known as 'mock Gothic.' Examples of 'mock Gothic' are to be found round the centre bosses of three of the dishes on the second row down in No. iv.

Generally speaking, it can be said that the earlier the period the more Moorish is the design. Look, for instance, at the typically Moorish design on the drinking-bowl—or *scudella* (Valencian dialect)—in No. vi, which is the earliest piece here illustrated and dates back to the first half of the Fifteenth Century. This piece was in the Beit Collection before it was added to the author's collection. It bears what is generally taken to be the arms of doña Blanca of Navarre, the sister-in-law of Queen María of Aragon, although Albert van de Put, who illustrates this same *scudella* in the frontispiece of his *Hispano-Moresque Ware of the Fifteenth Century—Supplementary Studies*, discusses at length in that work the possibility of its—and a dish in the Museum at Sèvres bearing the same coat of arms—having formed part of the table service ordered by Queen María of Aragon from the Lord of Manises. Three more examples of *scudelles* are shown in No. vii, belonging to the early part of the Sixteenth Century. *Scudelles* with four 'ears' instead of two are sometimes encountered, but they are rare. An interesting example exists in London in the Buckmaster private collection.

Arabic inscriptions are frequently met with in early-fifteenth-century pieces, but more often than not 'mock Arabic' was resorted to, as undoubtedly many of the Moorish potters were illiterate even in their own language. An example of 'mock Arabic' lettering can be seen down the centre of the oval designs on the *scudella* we have already examined in No. vi. In 1566 the Moors in Spain were forbidden to use their own language or to write it, to wear their national costume or to execute works of art in the Moorish style. Moorish designs, even though modified, did of course persist on Spanish pottery after that date, and a number of Moorish potters became Christians, many no doubt from expediency. Christian potters, trained by Moors, were also to be found working in the *fábricas*.

The Sixteenth Century saw the gradual decline of the potter's art in Spain (compare, for example, the draughtsmanship of the eagle on the late-fifteenth-century dish in No. ii with the double-headed crowned eagle on the dish of the second half of the Sixteenth Century in No. viii), and by the time the Moors were finally

No. VII.—EARLY-XVI-CENT. *SCUDELLES*: *LEFT*—RICH MAROON LUSTRE, DIAMETER 7 INCHES OVER-ALL *MIDDLE*—BROWN LUSTRE, 6¾ IN. OVER-ALL: *RIGHT*—RICH MAROON LUSTRE WITH BLUE, 7 IN. OVER-ALL

expelled from Spain in 1609–10 the decadent stage had already been reached. It is therefore the fifteenth-century pieces, and to a lesser degree early-sixteenth-century pieces, that collectors and museums vie with each other so keenly to possess. Seventeenth-century specimens, although decorative, are held in small esteem.

The shades of the reflected colouring of this superb pottery vary according to the mixture of the ingredients from which the lustre was made. When silver predominated in the compound a straw-coloured golden effect was obtained, while a liberal dose of copper produced a reddish hue. Between these two extremes an intriguing variety of shades is met with. As a rule, the lustre of the later periods tends to be of a coppery red, although this is by no means a safe yard-stick with which to assess the age of any piece. For instance, the lustre on the flat dish in No. ix—which was at one time in the Buckmaster Collection—is of quite a deep coppery colour, and yet it is considerably earlier than one would think if one were to judge by the colour of the lustre alone. Actually it dates from what is known as the 'transition period,' i.e. about 1500. This specimen is a shade smaller than the average dish of this somewhat rare type.

No. VIII.—SUNKEN DISH WITH DOUBLE-HEADED CROWNED EAGLE WITH SHIELD : BISCUIT-COLOUR LUSTRE & BLUE : SECOND HALF OF SIXTEENTH CENTURY : DIA. 20 INCHES

Cobalt blue is frequently found in harmonious combination with the gold or copper lustre, and in No. ix the hare, the two star-like designs and three of the 'lozenges,' as well as the perimeter of the dish, are all outlined in blue. To prevent the blue from spreading, which it had a habit of doing, sand was mixed with it in its preparation, but this precaution was not always entirely successful. In the choice small fifteenth-century plate in No. x, the fish on the coat of arms is coloured in blue, and specks of the blue can be seen (although not visible to the eye in the illustration) on part of the vine-leaf design above the coat of arms, which of course was not intended. Occasionally purple is found on coats of arms, and when, very rarely, green is encountered it is reminiscent of the dabs of green seen on certain early Persian pottery. One example of black is known.

No. IX.—FLAT DISH, RED COPPERY LUSTRE WITH OUTLINE BLUE ON HARE AND OTHER MOTIFS OF THE DESIGN : *CIRCA* 1500 : DIAMETER 14¾ INCHES

No. X.—PLATE WITH GOLDEN-LUSTRE VINE-LEAF DESIGN : IN THE CENTRE IS A COAT OF ARMS WITH FISH ENTIRELY IN BLUE : XV CENTURY : 9 IN.

No. XI. *LEFT*—DEEP-GOLDEN LUSTRE PLATE WITH FLOWER IN CENTRE & RADIATING SEGMENTS : FIFTEENTH CENTURY, 9¾ IN. : *RIGHT*—DEEP-GOLDEN LUSTRE PLATE OF TRANSITION PERIOD, *CIRCA* 1500 : DIAMETER 9 IN

In order to obtain the best effect, it is important to hang or stand Hispano-Moresque lustre pottery in the most favourable lighting. A strongly reflecting piece should never be placed against the light. This does not, however, mean that directly facing the light is necessarily the best position. More often than not oblique lighting proves the most satisfactory, but each individual piece should be tried out at varying angles to the light. It is really surprising at times to discover how much the beauty of a dish can be enhanced by changing its position.

Most plates and dishes have a hole or, if large in size, two holes bored through the outer part of the rim for hanging purposes, from which one deduces that their decorative value soon superseded their utilitarian value. The holes are not found always at the top of the plate or dish in the natural hanging position. At times a happy-go-lucky fortuitousness exists about the position of the holes in relation to the central coat of arms or other design.

Apart from the magnificence of the reflected colouring, perhaps the most attractive characteristic of Hispano-Moresque pottery is the freedom and spontaneity of its design. Another glance at the hare plate (No. ix) will leave no doubt about this. Something compelling moves us as we contemplate the bold, virile lines of the Islamic master-potters of this bygone age. There is nothing sophisticated about their work, and those who look for beauty only in a meticulously balanced symmetry of design will have to seek elsewhere for their aesthetic satisfaction.

Look at the small plate on the left in No. xi, and note the odd segment in the position of ten o'clock, if the plate were the face of a clock. The craftsman who made it obviously misjudged the spacing of the general alternating design he was using. Unperturbed, when he found himself with an odd segment left over, he merely filled it in with a completely different design, namely cross-hatching. It is irregularities of this kind which we meet from time to time, and the guilelessness of its creators, which gave Hispano-Moresque pottery much of its charm. Incidentally, a totally different field of Islamic art gives us an analogous example of the not unpleasing effect produced by irregularities in design, namely the art of the nomad Caucasian rug weavers in the days when the mountainous country between the Black Sea and the Caspian Sea belonged to Persia.

All early Hispano-Moresque lustre dishes and plates have some design on the reverse side, and generally speaking one expects to find an attractive back to a fine front. An example in point is the large dish in No. ii, the reverse of which is illustrated in No. ii*a*. On small plates, such as those in No. x and No. xi and in the second row upwards in No. iv, concentric circles are nearly always met with. The *scudella* in No. vi has on the reverse side a series of circles in wavy lines, while the backs of the *scudelles* in No. vii are decorated with oval-shaped designs. Some large important fifteenth-century dishes have birds or animals spread right across the back.

Although the names of various potters appear in documents which have survived, they remain anonymous as far as their work is concerned, for the early potter in Spain did not sign and date his work, as was the custom with some of the Italian *maestri*. This applies to the Fifteenth and Sixteenth Centuries, for a few early-seventeenth-century pieces do in fact bear initials and dates.

Besides dishes, plates and *scudelles*, a representative Hispano-Moresque collection should contain some drug-jars, which are generally referred to by the Italian name —*albarelli*. An example can be seen in No. xii of a particularly squat jar. Another *albarello*, also of the Fifteenth Century, is visible in No. iv. This latter jar bears a close resemblance to one in the Louvre at Paris and must certainly have been made at the same *fábrica* if not by the same potter. They were generally made in pairs, but more often than not, only one of a pair has survived the five hundred odd years which have elapsed since they left the kiln. On both the *albarelli* in No. iv and No. xii the vine-leaf pattern is in gold lustre alternating with blue. The veins of the leaves can be clearly seen in No. xii, which is a hall-mark of quality. Although in this country we talk about the vine-leaf pattern, in Spain it is usually identified as an ivy-leaf—*hoja de hiedra*.

In No. xiii we are introduced to a fifteenth-century oil-jug, known as a *cetrill* (Valencian dialect), bearing a similar vine-leaf pattern, alternating gold and blue, to that on the *albarello* in No. iv. There should be a second handle, which in this example is missing, in the shape of a small ring between the spout and the rim of the jug.

No. xiv illustrates a sixteenth-century four-handled jar which was used for preserves, and which is known as an *orseta*. Note the interesting design on the inside of the rim, which suggests a syrupy substance trickling downwards.

The early Italian potters were without doubt influenced by the lustre pottery which was imported into their country from Spain. Obvious signs of this are manifest in Italian ceramic design and in the lustre ware which was produced at Gubbio and at Deruta. Fine though the Italian is—and there are those who would put it first in order of merit—the Hispano-Moresque has something to offer of its own which is inimitable. What, then, is the secret of its attrac-

tion? We do not need to look further than its hyphenated name to find the answer: it is the felicitous blending of the splendour of medieval Spain with the enchantment of the East.

As might be expected, the finest Museum collections of Hispano-Moresque pottery are to be found in Spain, the best known being the *Instituto de Valencia*, situated in Madrid, and the *Junta de Museos* in Barcelona. The former includes the famous Osma Collection. In recent years Spain has been buying back from abroad many of her ceramic treasures of the past, and this very natural repatriation is checked only by reason of foreign currency difficulties. It is said that the Spanish Republics of South America are now beginning to turn covetous eyes upon the glories of the master potters of their forefathers.

Outside Spain, the collection of the Hispanic Society of America, housed in New York, ranks probably foremost; and in France collections of the highest quality are to be seen at the Louvre in Paris and at the *Musée de Céramique* at Sèvres. The Cluny Museum in Paris, which also possesses some excellent specimens, has not yet reopened its ceramic galleries since the war.

No. XII. DRUG JAR (*ALBARELLO*) WITH GOLDEN LUSTRE & BLUE VINE-LEAF DESIGN: XV CENT.: H. 7 IN.

As far as this country is concerned, the important public collections are located in London, at the Victoria and Albert Museum, the British Museum and the Wallace Collection. The only complaint that a London lover of Hispano-Moresque pottery could have against one or more of these museums is that they keep hidden away from view in their basements so many of their lustrous wonders.

Elsewhere in this country, the collections at the Ashmolean Museum at Oxford and at the Fitzwilliam Museum at Cambridge, though limited numerically as far as Spanish pottery is concerned, are both well worth visiting. Warwick Castle's collection is apparently not available for inspection.

Mention should also be made of the Royal Scottish Museum at Edinburgh which displays a dozen or so dishes, the best of which is a handsome late-fifteenth-century ribbed dish; and of the City Museum at Birmingham, which at present has on view out at Aston Hall an exceedingly fine fifteenth-century vine-leaf *tazza*-shaped bowl.

In the Museum at Exeter is a small gold-lustre and blue plate of the Sixteenth Century.

The examples illustrating this article are from the author's private collection. The photographs have been specially taken by Mr. Alfred Lammer of Kensington.

No. XIII. OIL JUG (*ALIRETA*) WITH GOLDEN LUSTRE AND BLUE VINE-LEAF DESIGN: FIFTEENTH CENTURY: 8 INCHES HIGH: FROM VALENCIA

No. XIV. JAR FOR [illegible] WITH [illegible] AND DESIGN INSIDE RIM: [illegible] CENTURY: [illegible] INCHES HIGH

SOME NINETEENTH-CENTURY FENCING BOOKS

By J. D. AYLWARD

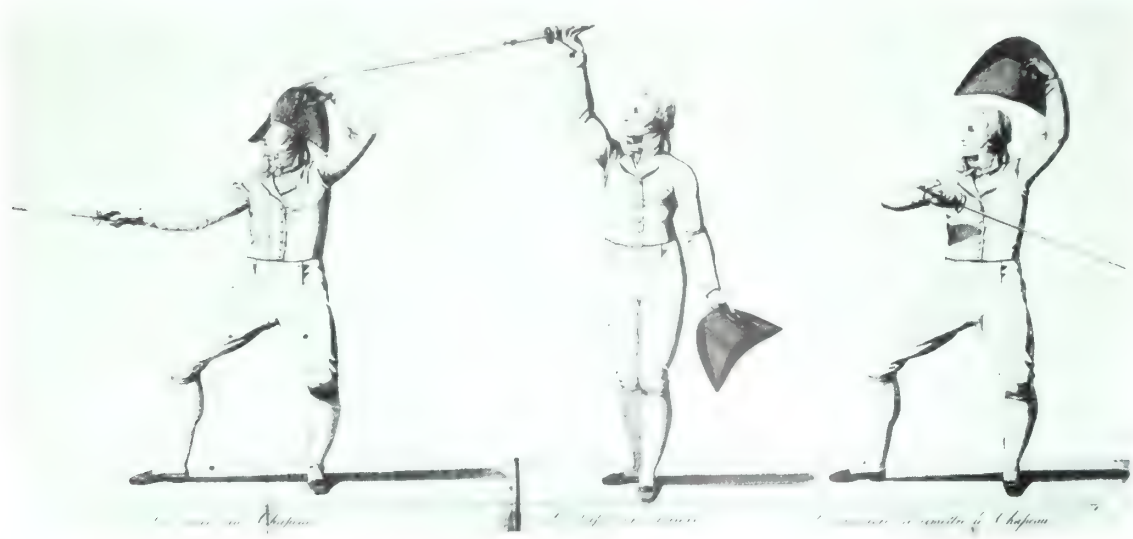
No. I. OPPOSITION WITH THE LEFT HAND : FROM LA BOIÈSSIÈRE'S *TRAITÉ DE L'ART*, ETC., 1818

YOUNG Mr. McArthur, in 1784, reminded the readers of his *Army and Navy Gentleman's Companion* that the sword was an indispensable part of a man's dress. His insistence may have been prompted by the growing laxity in this particular, for manners were changing to such an extent that, when the Nineteenth Century opened, the custom of wearing a sword about town had fallen into complete disuse. Without apparent qualms, gentlemen had abandoned what had been, for more than three centuries, their distinctive badge of estate, and the pistol had superseded cold steel as the polite instrument for composing social differences.

Nevertheless, although the sword had gone quite out of fashion, the art of fencing was even more cultivated than it had been in the days when a man's life might hang, at any moment, upon his skill with his blade. Far from following its professional arm into limbo, the ancient and honourable corps of *maîtres d'armes* was so much occupied that its members had scant leisure for the preparation of the traditional handbook, with the result that the first two decades of the century are marked by but few of these memorials to bygone masters of the sword.

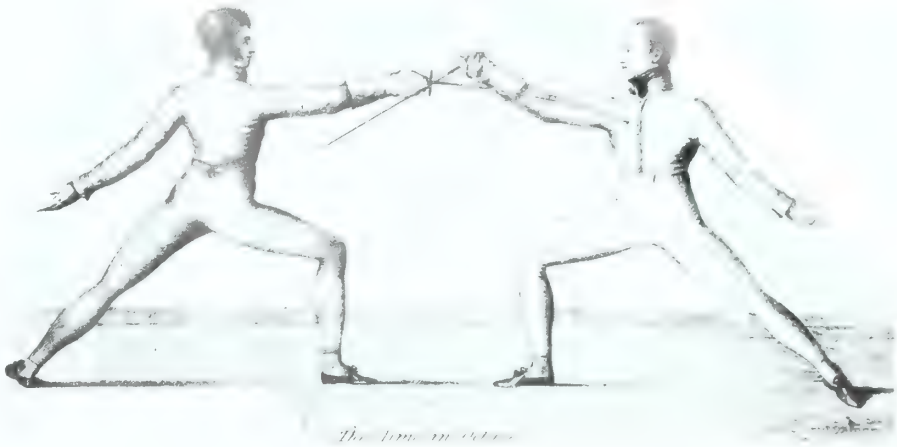
The honour of being the first authority to publish a book in the new era seems to belong to Le Citoyen Bertrand, of Paris, who brought out his *L'Escrime appliqué à l'Art Militaire* in An. IX (1801). It is possible, however, that the political circumstances of the time may have deprived English fencers of the advantage of M. Bertrand's counsels, unless indeed a few enthusiasts managed to procure copies through the agency of some of those adventurous spirits who, at some personal risk, ignored Mr. Pitt's embargo upon Anglo-French trade. Therefore, for the first decade of the century, English amateurs of the sword had to content themselves with Henry Angelo's 1799 revision of his father's great work which, in spite of its prestige, must by then have appeared a little antiquated. Something less reminiscent of the past was overdue, so that, when Joseph Roland's *Amateur of Fencing* appeared in 1809, it proved so successful that a second edition had to be printed in the following year.

The welcome given to the *Amateur of Fencing* was not due entirely to its novelty. The author was, in fact, a favourite pupil of Danet, the famous Syndic of the *Compagnie des Maîtres d'Armes*. Leaving

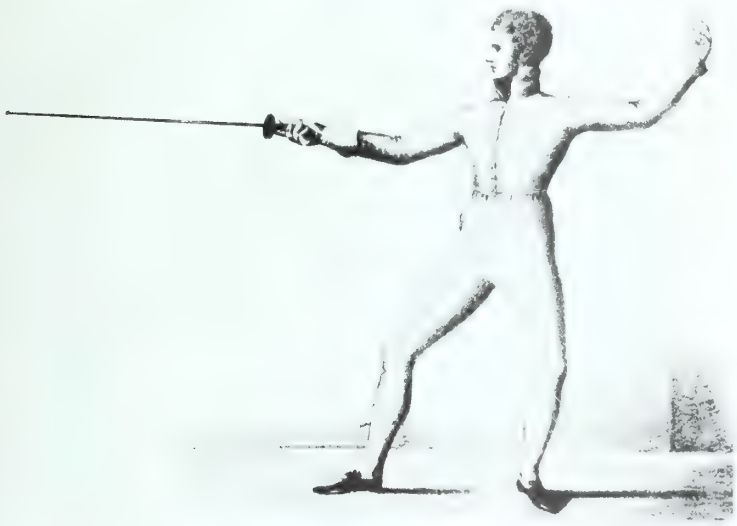


No. [illegible] THE SALUTE : FROM LA BOIÈSSIÈRE'S *TRAITÉ DE L'ART DE L'ARME DES ARMES*, ETC., [illegible] LA BOIÈSSIÈRE'S COCKED HAT

Paris on the outbreak of the Revolution, Roland established himself at 12 Greek Street, Soho, finding much encouragement from aristocratic pupils, some of whom, no doubt, were influential in eliciting a command for their master to fence before the Prince Regent at the Brighton Pavilion, in 1789. His partner on this memorable occasion was the Chevalier de St. George, then on a visit to England, and the great amateur swordsman, after the display, would not be satisfied until the Prince had urged Roland to give a demonstration of his system of teaching. 'C'est peu de le voir tirer, Monseigneur,' cried St. George, 'il faut le voir donner leçon!' Accordingly, Roland gave a lesson to one of the masters present, and we are assured that the First Gentleman in Europe was so carried away by the exhibition that he did not confine himself, as was his wont, to empty compliments.



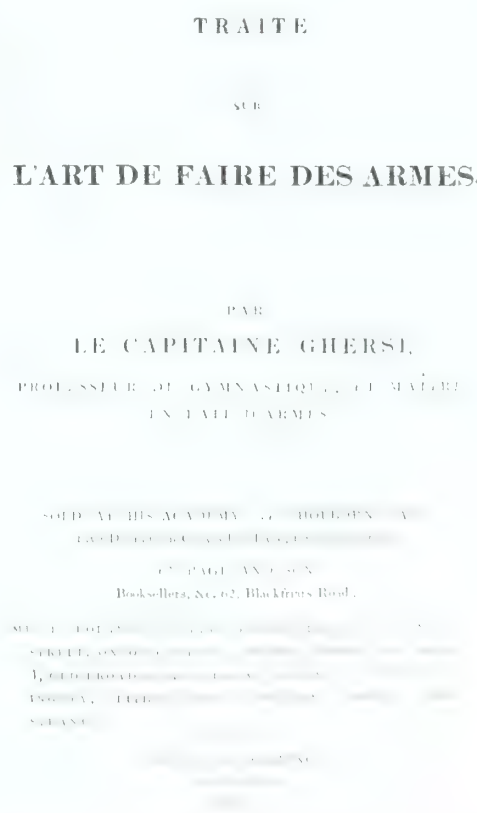
No. III.—THE TIME IN OCTAVE : FROM GEORGE ROLAND'S *TREATISE ON THE ART OF FENCING*, 1823



No. IV.—ROLAND'S GUARD : FROM HIS *TREATISE ON THE ART OF FENCING*, 1823

In 1815, La Boiëssière published in Paris his *Traité de l'Art de Faire des Armes*. This La Boiëssière was the son of one of the leading French masters of the third quarter of the Eighteenth Century (1723–1807) who never wrote a manual, but his name is writ large upon the history of fencing not only because he trained the famous St. George, but also because he invented the wire fencing-masks which are still in use. Possibly the confused international situation in 1815 prevented copies of the first edition from reaching England, but after the definite re-establishment of Louis XVIII upon the throne of his ancestors, it once more became possible for French publications to cross the Channel by other than occult means. There can be little doubt that the second edition (1818) was welcomed in London, and that it met with the same success here that the first edition had had in Paris. The copy before us, according to barely legible inscriptions on the fly-leaf, belonged to a French master named Diloy, of whom we know nothing except that a later owner of the book has added the pregnant note: 'Died in the Infirmary of a Consumption.'

La Boiëssière's *Traité* was written, he tells us, with the pious object of perpetuating his father's teaching; it differs from the standard manual by being intended more for the master than for the scholar. It is a sound and detailed study of the art of fencing in which not only every movement but even the words to be addressed by the master to his pupil are meticulously prescribed. The author still clings to the occasional use of the left hand (No. i), and in his paragraphs dealing with the spadroon—a light, straight, cut-and-thrust sword—he foreshadows the practice adopted later on by the amateurs of the



TRAITE

SUR

L'ART DE FAIRE DES ARMES.

PAR

LE CAPITAINE GHERSI,

PROFESSEUR DE GYMNASTIQUE, ET MAÎTRE EN FAIT D'ARMES

SOLD AT HIS ACADEMY [illegible]

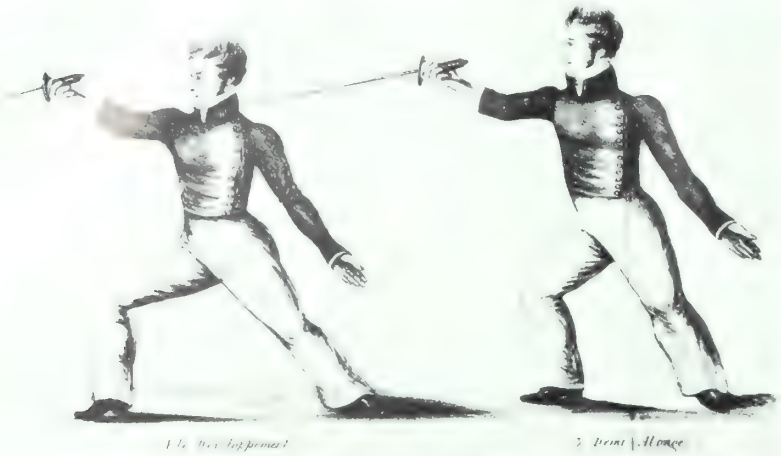
[illegible]

[illegible]

Booksellers, &c. 62, Blackfriars Road.

[illegible]

No. V.—TITLE PAGE OF GHERSI'S *L'ART DE FAIRE DES ARMES*, 1830



No. VI.—THE EXTENSION AND THE HALF-LUNGE : FROM CAPTAIN GHERSI'S *L'ART DE FAIRE DES ARMES*

épée when he advises that particular attention should be concentrated upon the *avancées*, principally the right hand and arm. La Boëssière is the first master to press the view that fencing is a form of exercise eminently suited for both boys and girls of backward development, and in this connexion, while scouting the value of the methods of disarming dear to his predecessors, he makes the curious suggestion that they should be taught to children as a graceful and amusing drill.

We cannot leave La Boëssière without touching upon a few of the interesting asides scattered liberally throughout his book. For instance, he tells us that the genius of that legendary figure, St. George, lay in his astonishing speed of hand, assisted by his height (5 ft. 11 in.) and the unusual length of arm he derived from the Negro side of his ancestry. Again, speaking of Teillagorie, the master of the great Angelo, handed down to us as a consummate swordsman, he says that, in fact, he was a small, ill-made man who never was a fine fencer. But he knew his business thoroughly, and had a striking talent for teaching it. In a more technical vein he supplies rare information about the methods used in choosing a blade and mounting it; this, together with his notes upon the old *fourbisseurs*, who had just disappeared, is the more valuable because those artists vanished without leaving any record of their mysteries.

The *Traité* is illustrated by eighteen folding plates bound together at the end of the volume. They are engraved in outline on copper, and show the master, crowned with a portentous cocked hat, instructing a pupil who, modestly, appears in his presence bare-headed (see Nos. i and ii).

The period immediately after the Restoration saw the rise to fame of some remarkable French masters. Among them was the mulatto, Jean-Louis of Montpellier, who was so complete a law unto himself that he

The instinctive position.

No. VIII.—DRAWING BY F. H. TOWNSEND, 1900, *LES SECRETS DE L'ÉPEE*

No. VII.—A FOIL OF 1820, AN ÉPÉE OF 1850 AND A FOIL OF 1890 COMPARED

even neglected to commit his system to print. What we know about the man and his methods we owe to the researches of M. Vigeant, who described them in his *Maître d'Armes sous la Restauration* (1883). Unfortunately, Vigeant gives but a short account of Jean-Louis's principles, but from what he does say it looks as if this master might be hailed as the founder of the modern school. Certainly he was the first to teach disengagement from *carte* into *sixte*, instead of into the traditional *tierce*. He had the gift of picturesque phrase; one of his sayings still proverbial is that 'the foil should be held as one holds a little bird; not so as to crush it, but just tightly enough to prevent it escaping from the hand.'

Another distinguished master of the same period was Louis Justin Lafaugère. In contrast to his predecessors, who always tried in their books to paint fencing as a very simple affair, Lafaugère, in his *Traité de l'Art de Faire les Armes* (Lyons, 1820), makes it a disturbingly complicated business, as when he assures us that no fewer than twelve thousand different strokes are possible with the foil. Nevertheless, his followers were undiscouraged, for the *Traité*

reached a second edition in 1823, a third in 1825, and it was even reprinted in 1865. He also wrote a *Nouveau Manuel de l'Escrime* which went to two editions, the first in 1837 and the second in 1838. Lafaugère declines absolutely to palter with the vexed question of the left hand, saying briefly and bluntly that the practice of parrying with it is vicious and dangerous. To some extent, the *Traité* seems to have been written as a protest against reaction, for the author exclaims indignantly in his preface that he thought the bad old methods had gone, never to return, yet it seemed that some people would like to revive them.

No. IX.—*'KEEP THE RIGHT FOOT STRAIGHT,'* BY F. H. TOWNSEND (DE BAZANCOURT)

The virtual monopoly of the publication of fencing books which seems, at this period, to have been held by Paris, was broken in 1823 by George Roland, who brought out in Edinburgh his *Treatise on the Art of Fencing*. George Roland was the son of the Joseph Roland already mentioned. It is not quite clear when he transferred his activities from London to the northern capital, but he seems to have seen an opening in Edinburgh after the death of John Xavier Tremamondo in 1805. John Xavier was the fourth brother of the great Angelo. Working when we first hear of him as a *prevôt* at his brother's Academy in Carlisle Street, he went to Scotland somewhere about the year 1765, teaching under the style of Angelo Tremamondo, an exotic title which his Scots pupils modified into the more homely 'Mr. Ainslie.' His successor, George Roland, assisted after about 1845 by his son, Captain George Roland, appears in the Edinburgh Directories from 1822 to 1862 as head of the Royal Academy of Exercises. Both father and son were held in high esteem; Sir J. H. A. Macdonald, in his *Life Jottings*, says of them that 'more perfect gentlemen never lived.' An enviable epitaph!

Returning from biography to bibliography, while the first edition of Roland's *Treatise* came from the presses of Sir Walter Scott's publisher, Archibald Constable, the second edition (1824), and both his *Introductory Course of Fencing* (1846) and his *Introduction to Fencing and Gymnastics* (1854), bear the imprint of Simpkin Marshall, London. This may be due either to the business difficulties which befell Constable, or it may suggest that Roland's fame had travelled far beyond the Border. Rejecting the complications dear to the heart of his French contemporary, Lafaugère, Roland spares no pains to reduce the elements of fencing to the utmost simplicity. He is by no means as forthright as Lafaugère about the use of the left hand, but he does regard parries with it as unfair. Though he has no faith whatever in the ancient formulae for depriving an opponent of his sword, he insists that the weapon should be attached to the hand either by a sword-knot, a handkerchief, or a glove with loops on the palm, thus foreseeing the martingale now compulsory in competitions.

No. X.—*LE MAÎTRE D'ARMES* : BY ALPHONSE DE NEUVILLE

For the rest, he gives us a *Life of St. George* which supplements that in La Boëssière's *Traité*, and includes a long series of letters from eminent medical men extolling the advantages of fencing. These letters, however, were

No. XI.—[illegible]

No. XII. A STOP THRUST. DRAWING BY MARIUS ROY. FROM *TUPPI*, BY LA MARCHE, 1884

really obtained through the importunities of Henry Angelo, who published them twenty years earlier, but sanctioned their republication by Roland.

The twelve graceful illustrations in the *Treatise* are remarkable because, for the first time, the author of a fencing manual has availed himself of the process of lithography, of which the inventor, Aloys Senefelder, had published his *Complete Course* only five years before. It is evident from the specimens we give in Nos. iii and iv that, in the north, the graphic arts had travelled far since 1687, when Sir William Hope had to excuse the peculiar 'Plats' in his *Scots Fencing Master* by pleading that 'that kind of Imployment is so little encouraged in this Kingdom that few or none follow it.'

Lithography was also the inexpensive process favoured by Captain Ghersi for the two folding plates in his *Art de Faire des Armes* (1830). This is a slim volume which does not appear in the English sections of any of the bibliographies, but it is included in the French section of one of them. But as it will be seen from the title-page (No. v) that it was to be procured for the sum of five shillings from the author's Academy at 148 Holborn Bars, and that it was printed, illustrated, and published in London, it ought to be classed among English fencing books, albeit the text, except that of the preface, is French. We have failed to find other traces of Ghersi on the sands of time; his name, even, does not appear in four London Directories issued between 1829 and 1839. He may well have been a Corsican officer of the Grande Armée who refused to serve under Louis XVIII; at any rate, he knew other French ex-officers who taught the sword, for the copy of his book before us was inscribed by the author 'à son ami et collègue, le Cap^ne Michelet.' The recipient wrote his bold signature across the blue pasteboard cover, but he never 'opened' the book, perhaps because of its very elementary nature. One of the two plates from the manual is illustrated in No. vi.

We have seen that in England, after about 1780, the pistol replaced the sword as the ultimate argument in private debate, and in fact it held undisputed sway here until 1845, when the last duel was fought on English soil. In France, personal combat with the sword persisted, chiefly among military men, down to the Second Empire, when there was a revival of the custom of duelling among civilians who, regarding the pistol with disfavour because—says a contemporary—of the negative results too often obtained from its use, affected the *épée de combat*. This weapon is fitted with the hollow, triple-edged blade of the Eighteenth Century, but is mounted in a hilt having a steel cup-guard much like that of the Spanish rapier of the Seventeenth and Eighteenth Centuries (see No. vii).

It soon became clear that in serious discussions with the *épée* problems arose insufficiently covered by academic usage with the foils. Obviously the conventional invulnerability of all parts of the body except the breast could not obtain in actual combat, nor was it entirely desirable, for both social and technical reasons, that that area should be the main target for hostile exploration. The famous formula of Maître Jourdain's fencing-master, *Donner et ne pas recevoir*, assumed a new and urgent significance, with the consequence that academic fencing was supplemented by a revised version evolved from the personal experience of gentlemen who had withstood the shocks of private battle.

As English views upon duelling moved in an entirely opposite direction to those of our friends across the Channel, it follows that, for many years, all the expositions of the new aspect of fence came from Paris. Over there, reaction to the ideas of the past was so complete that, like the masters of the Sixteenth Century, writers on the subject devoted most of their space to punctilio, though nearly all of them include a few counsels intended to assist those who might have to put theory to the crucial test. The earliest book in this class seems to be Grisier's *Les Armes et le Duel* (1847). Recommended to the fighting public by a long preface from the pen of no less a personage than Alexandre Dumas, and adorned by designs after Edouard de Beaumont, *Les Armes* retained its vogue for nearly twenty years, going to a second edition in 1862, and a third in 1864.

But before Grisier's book had quite outlived its popularity, the Baron de Bazancourt produced what is, perhaps, the most attractive work on practical sword-play which has ever been written. In *Les Secrets de l'Épée* (1862), the author invites us to join in a series of after-dinner symposia at a country house. Armed, for the nonce, with nothing but an excellent cigar, he expounds his theories, while his audience, hypnotized by his enthusiasm and eloquence, acts the part of a Greek chorus. De Bazancourt's views, the more alluring because of the persuasive and witty way in which he unfolds them, found immense favour with amateurs, and they still seem to do so. Not so with the professionals; Vigeant, for instance, comments dryly that the Baron's method is not sure, and that it cannot be praised.

At the end of the century, when practice with the *épée* was becoming acclimatized in England, *Les Secrets* was translated by the late C. F. Clay, and illustrated by the late F. H. Townsend. Clay's text and Townsend's draw-

ings are equally delightful; they bring back to 'the worn-out swordsman, pension'd and dismiss'd,' all the nostalgia of the *planche*. We reproduce two of Townsend's drawings in Nos. viii and ix, but it should be remarked that although the artist, in No. viii, shows the Baron giving a demonstration with his sword held in his right hand, actually he had the not unimportant advantage of being a left-handed fencer.

Adolphe Tavernier's *Art du Duel* (1884) has by no means the insouciant touch of de Bazancourt; on the contrary, he deals with his subject most seriously, and even a little tediously. With the utmost pains, he considers lengthily the most minute points which may conceivably arise before, during, or after a meeting, but when he can tear himself away from the gospel of punctilio, he has interesting chapters in which he discusses fighting tactics proper to a tyro, to an average fencer, and to an expert respectively. Great swordsmen, like all men of action, leave behind them but a perishable renown; Tavernier, intent only on finding examples for imitation, rescues from oblivion some of the notable duellists of his time by analysing their play, in particular that of the amazing Paul de Cassagnac.

The illustrations to *L'Art du Duel* are the work of no fewer than eleven leading French artists of its day. The methods of reproduction include an etching, woodcuts, and line-blocks; among the latter is a brilliant drawing of Lucien Merignac by Alphonse de Neuville, the battle-painter (No. x), who died in the year after the book was published.

When Claude La Marche wrote *L'Épée*, which also appeared in 1884, he made the claim that he was the first to produce a study devoted to the duelling arm. Plainly his interest lay far more in the management of his favourite weapon than in the ends for which it was designed, for he reverses what had come to be the established order of things by dedicating most of his three hundred pages to lessons adapted to the *salle* rather than to the field. However, custom compels him to include a chapter on the real thing, as well as a somewhat discouraging one addressed to gentlemen who find themselves obliged to make immediate use of an instrument with which they are entirely unacquainted.

La Marche is no contemner of the wisdom of the ancients, for while he confesses that the use of the *épée* is a science of its own, he assures his readers that they cannot hope to excel in it unless they have, previously, undergone a thorough training with the foil. And he shows himself well versed in the lore of the past, as when he confounds his critics (in his second edition, 1898) by giving chapter and verse to prove to them that the very movements they challenge as empiric were laid down by Labat in 1696, endorsed by Girard in 1740, and confirmed by La Boëssière in 1815.

No. XIII. THE REVERSE LUNGE. DRAWN BY MARIUS ROY FOR CLAUDE LA MARCHE'S *L'ÉPÉE*, 1884

A year or two before La Marche wrote *L'Épée* there had been a fatal duel near Dunkirk which had caused an unusual sensation because one of the combatants had grasped his opponent's sword with his left hand. The action, undeniable because the hand of the survivor was cut by the edges of the triangular blade, brought the ancient question vividly to the front, and our author does not hesitate to denounce it as little better than cowardly assassination. It must be recorded, however, that a jury of *maîtres d'armes*, having heard all the evidence, disagreed, and it came to no definite decision. La Marche, who in private life was Dr. Fèlizet, does not seem to have been among those consulted professionally.

While La Marche recognizes that, with the *épée*, hits on any part of the body are quite regular, he holds that although feints at the head are perfectly correct, courteous practice demands that an opponent should not be disfigured, and therefore he thinks that any movement which might lead to the chance of such a thing ought to be avoided. Among the twelve wash-drawings by Marius Roy which illustrate *L'Épée* is one showing La Marche

No. XIV. THE THRUST IN SIXTE: FROM THE BADMI[illegible]

himself ready for the fray (No. xi), and we give two others in which he is represented in action (Nos. xii and xiii).

And now we return from the practical to the conventional arm to notice the most important work dealing with the latter published during the last quarter of the century. This, of course, is *Fencing* (1889), in the Badminton Library series dedicated to that fine sportsman who was afterwards King Edward VII. The system described in its technical pages is particularly interesting because it embodies the teaching of the famous Bertrand, known to men of the Second Empire as *le Napoleon de l'escrime*.

Bertrand was a most eccentric character, about whom many amusing stories are told, but, like most men of genius, he lacked patience, and among his gifts was not that of imparting knowledge. He left no account of his system in print, and it is said that but one of his pupils, Pierre Prevost, ever succeeded in assimilating the master's methods. Pierre Prevost established himself in London where, in the course of time, he trained his son Camille in the Bertrand tradition. The younger Prevost, eventually, set it forth in his *Théorie Pratique de l'Escrime* (Paris, 1885), and, a few years later, he collaborated with Sir Frederick Pollock—as great an authority on the sword as he was on international law—in the compilation of the technical part of the Badminton *Fencing*.

No. XV.—*LE MAISTRE D'ARMES*: BY NICOLAS BONNART, 1680

The book is prefaced by an historical introduction by F. C. Grove, and it ends with an invaluable bibliography of fencing books extended by Egerton Castle from that published in his *Schools and Masters of Fence* (1885). All the old masters were concerned most deeply with the accuracy of the attitudes represented in their illustrations; the editors of the Badminton Library thought to attain this object by using photographs from the life, reproduced by a French process supposed to overcome that want of atmosphere which is one of the defects of the camera. But in 1889, photography was anything but an instantaneous affair. In the result, Prevost and his assistant, carefully groomed, pose in frozen—if impeccable—attitudes, and we miss the life, vigour, and movement of the figures seen in the Angelo plates or in the Marius Roy drawings. Still, the reader may form his own opinion from the specimen reproduced in No. xiv.

The development of the art of fencing and the personality of the men who taught it are, of course, the primary interest of a collection of old fencing manuals. But it has others as well. Since all the items deal with the same subject, and all are planned, necessarily, upon much the same lines, they present a well-documented history of the standard book during the period they cover. They show the changes in paper, binding and typography, how lithography replaced copper-plate engraving, and how it was, in its turn, superseded by woodcuts which, in their turn, gave place to photo-engraving. In addition, the illustrations form a curious record of the exact dress at various times thought correct for gentlemen engaged in the practice of arms, though it seems strange that, with the exception of Townsend's drawings for *The Secrets of the Sword*, the master is never pictured arrayed in the indispensable pad which, as we know from a print by Nicolas Bonnart (No. xv), was part of his professional regalia as early as 1680. Still, the omission may have been no more than a convention, for we notice an equal disinclination on the part of artists to invest masters and pupils with the wire fencing-masks invented by the elder La Boëssière, and certainly thought an imperative piece of equipment ever since the beginning of the Nineteenth Century.

In conclusion, should these articles have the good fortune to tempt some of our readers to study old fencing books for themselves, they have an unrivalled collection at their disposal in that once formed by Captain Alfred Hutton, and bequeathed by him to the Library of the Victoria and Albert Museum, South Kensington, in 1912.

Hutton himself, as a former cavalry officer, whose breviary was the Queen's Regulations, was debarred from interesting himself in the duel, preparation for which activity the masters of the Seventeenth and Eighteenth Centuries had only in mind. But as an enthusiast in arms, he felt that it might be possible to extract from the mass of empiricism for which they were responsible some practical hints arising from their undoubted experience in private war, and that such hints might be useful to those who, as was not uncommon in Hutton's day, might have to engage in hand-to-hand combats in the field. Consequently, not only did he make many interesting marginal notes in the works which once formed part of his library, but he also wrote several books on his favourite subject, addressing himself in the more technical ones rather, perhaps, to the military than to the general reader. An example of them is *Cold Steel* (1889), which starts by being a manual of that sabre-play now superseded by the Italo-Hungarian system, but ends in an account of dagger-fighting as taught by Marozzo in 1536, which Hutton thought might be valuable to infantrymen armed with the bayonet.

Late in life, Hutton put his fencing library at the disposal of the late Egerton Castle, who used it as material for the compilation of his great work, *Schools and Masters of Fence* (1885), which was translated into French by Albert Fierlants in 1889, and was reprinted in a Bohn edition in 1893. Since Castle's death, subsequent research has modified a few of his conclusions, but his book is perhaps the most complete history of fencing published.

PEWTER CHURCH PLATE—III

By CAPT. A. V. SUTHERLAND-GRAEME, F. S. A.

No. I.—FLAGON OF *C.* 1690 AT RYE PARISH CHURCH, SUSSEX

IN THE CONNOISSEUR for October 1936 was commenced what I hoped would be a series of articles dealing with interesting pewter vessels still, for the most part, in the churches to which they belong. The second of the series appeared in April 1940, but thereafter the years were occupied by sterner affairs, and it is only now that a sufficient number of interesting specimens has accumulated to warrant a further article under the same title.

Pride of place must be given to the fine flagon at Rye Parish Church (No. i), not only by reason of its distinction of design and its noteworthy thumbpiece—unique, as far as I am aware—but also because, with its advent and that of the flagon shown in No. ii*a*, the time would seem to have come for considering this design as a definite type, since several others of very similar form and outline have long been known, one of which appears in No. ii*b*; another, minus its cover, was illustrated in THE CONNOISSEUR for June 1949; whilst two others, the properties respectively of the Church of Benholme in Angus and the Tron Church in Edinburgh, were illustrated in THE CONNOISSEUR for February 1939, when they were shown at the Exhibition of Scottish Art at Burlington House.

The salient features of these vessels are the skirted foot and the flat cover, the latter differing from the well-established 'beefeater' type chiefly by the absence of the final concave-sided top section.

No. II*a*.—FLAGON OF *C.* 1690 IN THE CHURCH OF SAINT MARTIN-BY-LOOE, IN CORNWALL

The Rye flagon is one of the finest examples of hollow-ware craftsmanship that I have seen. It gives the impression of great sturdiness, as a pewter flagon should, and any suggestion of unwieldiness is offset by the multiple mouldings encircling the cover, drum and foot. As for the thumbpiece, it was a stroke of genius to convert the plain flat design seen in No. ii*b* into the heads of eagles. It suggests that the pewterer was aware that this was a special case requiring individual treatment, which, in a way, was true, for the flagon was made for a congregation of Huguenot refugees who found asylum in Rye after the revocation of the Edict of Nantes in 1685; whether the eagles' heads have any significance in this connexion, however, I am unable to say.

Its later history is set forth in an inscription engraved upon the drum, which records that it was presented to the parish church in 1860 by a descendant of the refugees.

The touch, which is upon the handle, is too corroded to be decipherable, whilst of the so-called 'hall-marks' struck across the cover, only one, a buckle, is visible.

The height of the flagon is 8½ in. to the top of the cover, of which the diameter is 4½ in.

No. ii*a* shows a flagon of similar though plainer form, belonging to the Church of Saint Martin-by-Looe in Cornwall; the principal difference in detail lies in the thumbpiece, which is of the 'twin-bud' type normally associated with baluster measures of the late Seventeenth—early-Eighteenth Centuries, though it lacks the usual wedge-shaped connexion to the cover.

The dimensions are: height 10 in.; diameter of cover 5¼ in. The touch is unreadable.

No. ii*b* takes us from Cornwall to Norfolk where, in the Parish Church of All Saints, Morston, is another fine example of the same type of flagon. Its height is 9 in. and

No. II*b*.—FLAGON, *C.* 1670 ALL SAINTS, MORSTON

No. IIIa.—FLAGON, *CIRCA* 1685, AT ST. ANDREW'S CHURCH, SOUTH TAWTON, DEVON: SEE NO. IIIb

its cover 5 in. in width. When this flagon was shown at the Exhibition of Norfolk Church Pewter in Norwich in 1934, the catalogue described it as the work of Robert Marten, a London pewterer who became Master of the Worshipful Company in 1674, the year of his death.

To illustrate the outstanding feature which separates all the foregoing from the well-known 'beefeater' type of flagon, two illustrations (Nos. iii*a* and *b*) are given of one of the latter. Here is plainly visible the concave top section of the cover, to which reference has already been made.

This fine example belongs to the Church of St. Andrew, South Tawton, Devon, which name, together with the date 1685, is stamped upon the back of the handle (No. iii*b*).

This is a West Country piece, and partakes of all the good qualities of such. Its maker was Robert Clothyer, of Chard, Somerset, who was working between 1670 and 1710. Quite a lot of his work exists, and his business must have been an extensive one.

It seems to be quite a common custom, especially in the trade, for any unusual piece of flat ware to be given an ecclesiastical background. For instance, narrow- and broad-rimmed plates are called 'patens' or 'paten-plates,' and deep bowls 'alms-dishes.' It is probable that ninety per cent. of them have no claim to have performed any church function; and it is therefore refreshing when an undoubted example comes to light.

No. IIIb.—THE SOUTH TAWTON FLAGON, SHOWING INSCRIPTION AND DATE ON HANDLE

A beautiful early alms-dish is shown in No. iv. It is one of four, the property of the Church of St. Bartholomew-the-less, in the City of London. The illustration shows the underside, which is finely engraved with the inscription: *Robert Goffe and Thomas Shrub Churchwardens in y^e Parrish of S^t. Bartholomew y^e lesse in y^e yeare of our Lord 1648* ✶. The dimensions are: diameter $11\frac{3}{8}$ in.; across well, 9 in.; depth $1\frac{1}{4}$ in. The touch and 'hall-marks' are clear; the former (No. v) contains within a beaded circle the initials H.R. above a heart and a crescent; the second of the four 'hall-marks' includes the initials M.F. These varying initials are puzzling, but such differences frequently appear and often point to a succession in business. In any case, the date of the inscription is eighteen years prior to the Great Fire, and the touch does not appear upon the first of the touch-

Nos. IV & V.—ALMS DISH, *CIRCA* 1648, AT THE CHURCH OF ST. BARTHOLOMEW-THE-LESS, CITY OF LONDON, AND ABOVE TOUCH-MARK OF SAME

No. VI. PATEN FORMERLY AT THE CHURCH OF ST. MARTIN-LE-GRAND, YORK, ONE OF THE LABELS INSCRIBED WITH THE DONOR'S NAME, 1675

No. VII*a*.—INSCRIPTION ON DRUM OF FLAGON AT ALDERFORD, NORFOLK

plates preserved by the Pewterers' Company, which is a fairly certain indication that its owner was dead before that catastrophe.

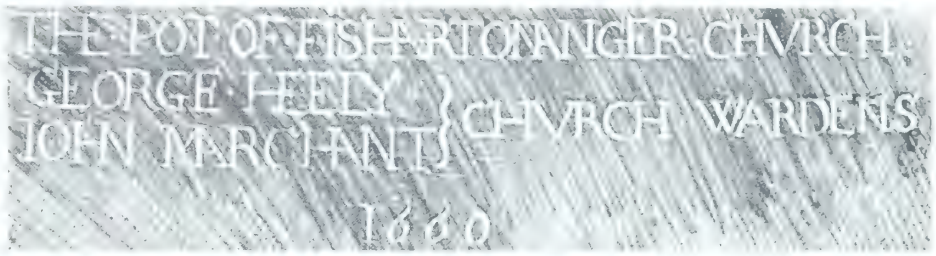
The dishes have evidently been most carefully tended throughout their three hundred years of life, and are now, with the passage of time, in probably a more perfect condition, if such is possible, than when they left H.R.'s workshop. *O! Si sic omnia.*

I consider the plate illustrated in No. vi to be a paten. Ecclesiastical plates were used for three purposes: as patens; as flagon stands to 'preserve the cloth and carpet from spillings of wine'; and as alms-plates. This finely proportioned piece could not have belonged to the third category; its shallow well would make it quite unsuitable for the purpose. It is also unlikely to have been a flagon stand. Nothing is known of any flagon having been in its parent church of Saint Martin-le-Grand, which is in the City of York and is now known as Saint Martin, Coney Street; but the date upon the plate places it as earlier than the 'York'-type flagon with which so many Yorkshire churches were furnished; whilst the well-known early types of flagon would have preceded the plate by at least a quarter of a century, so that, in either case, any close connexion between plate and flagon is practically ruled out.

Apart from these considerations, however, it is, I think, unlikely that this plate would have been so well engraved had it been intended merely for such a utilitarian use. On opposite sides of the rim are two ribbons, one of which contains the name of the church whilst the other bears the record of presentation: *Ex dono John Yeates Gent, 1675.* The script is very good and, in fact, all the circumstances point to Sacramental use. The maker, I.B., is not recorded in Cotterell, but a rubbing of the touch, together with a manuscript note, was added by him in his personal copy of *Old Pewter, its Makers and Marks.* This paten is not now at the church, but is in the keeping of the Yorkshire Museum, to whose authorities I am indebted for permission to illustrate it.

Before coming to my final pieces, I have inserted two inscriptions, the first (No. vii*a*) because hitherto I had never seen the word 'flagon' actually engraved, although it has always been the term verbally applied to these vessels of the Church. Such inscriptions as have introduced a title at all—and they are few—have usually been in Latin, the word used being either *Lagena* or *Amphora*. The inscription shown here appears upon the flagon of Alderford Church in Norfolk, a 'beefeater' similar to that in No. iii, made by Francis Seagood of Lynn, who was 'Free' in 16[illegible] and advertised his stock and moulds for sale in 1682, describing them as 'all good and fashionable.'

The only other example of engraving which gives an English name to the vessel, so far as I am at present aware, is given in No. vii*b*; this appears upon the drum of another 'beefeater' flagon, this time at Fishertonanger Church, Salisbury, and the word used is the plebeian one 'pot,' reminiscent of the oft-quoted wording of the XXth Canon of James I and VI: 'Wine we require to be brought to the Communion Table in a clear and sweet standing *pot* or stoup of pewter, if not of purer metal.' Incidentally, the word 'stoop' is used in the Session records of Brechin Cathedral to describe two vessels presented in 1680. The word actually engraved upon them, however, is 'amphora.'



No. VII*b*.—THE INSCRIPTION ON THE DRUM OF A FLAGON AT FISHERTONANGER CHURCH, SALISBURY

Finally (No. viii), the plate of Holy Trinity, Cuckfield, Sussex. The illustration shows the magnificent flagons, $14\frac{3}{4}$ in. in over-all height, together with an unusual vessel stated to be a paten, and indeed it could hardly be anything else. There is a pair of them, exactly alike. The photograph was purposely taken when the operation of cleaning, which it is my privilege to be carrying out, was half finished, in order to emphasize the beauty of the

No. VIII.—TWO FLAGONS OF *CIRCA* 1628 AND A PATEN AT [illegible]

(Continued on page 131)

THE CONNOISSEUR IN AMERICA

By HELEN COMSTOCK

SPRING AND *AUTUMN* : FROM A SET OF BRISTOL *SEASONS C.* 1775 : COLLECTION OF ELIZABETH STEWART : MONTREAL MUSEUM OF FINE ARTS

EIGHTEENTH-CENTURY ART IN FRANCE AND ENGLAND

THE holding of a great loan exhibition of the arts of eighteenth-century France and England in Montreal last spring had more than usual significance, since Montreal is the only great centre in the world to-day where the English and French languages and traditions still exist side by side. The exhibition was not arranged with the idea of presenting their relation to each other, through whatever influences may have passed from one side of the Channel to the other, although it is unavoidable that a comparison in this respect should suggest itself. Rather, the theme was the illustration of the great variety of styles and artistic expressions which might be found in the two countries. There was also an attempt to show the arts of France and England in their completeness, since all of the objects of eighteenth-century decoration were originally conceived as part of an harmonious unity. There were shown paintings and drawings, sculptures, tapestries, furniture, silver and porcelain. If the two countries had a point in common, it was in the superiority of craftsmanship, which is evident in every field, whether in the carving or the finishing of wood, the forming and chasing of silver, or the handling of the delicate fabric of porcelain. The exhibition had an outstanding background in the superb Gobelins, *The Months of Lucas*, which came from the Metropolitan Museum, which owns ten of this well-known series. *The Months* were woven between 1732 and 1737 for the Count of Toulouse, the favourite son of Louis XIV and Madame de Montespan.

A Canadian collection, that of Elizabeth E. Stewart of Halifax, brought to the exhibition a notable collection of English porcelain representing the Chelsea, Bristol, Worcester, Longton Hall and Derby factories. Matching it on the French side were the beautiful examples of Sèvres and Vincennes from the Wadsworth Atheneum in Hartford and the Walters Art Gallery in Baltimore. Particularly interesting was the collection of drawings brought together for this occasion, including seven Gainsboroughs from the Morgan Library and their Hogarth drawings for *Gin Street* and *Beer Street*. The French silver from the Metropolitan Museum represented the finest American collection in this field, while the English silver from an anonymous source presented some noteworthy examples of the Queen Anne and George I periods.

In spite of the close relationship between the social and literary worlds of London and Paris, the arts of the two countries remain more distinct in the Eighteenth Century than at other periods. In the Middle Ages their arts had been so closely allied as to cause confusion, as we know from the Wilton Diptych and the sculptures of the Westminster school. At a later time English landscape painting was to derive much from Claude and Poussin, and later still, Constable forms the link with the Barbizon painters and prepares the way for Impressionism, but in the Eighteenth Century Gainsborough and Boucher seem far apart in spite of the fact that the former was influenced at least on one occasion by a French artist, Watteau, when he painted *The Mall*, now in the Frick Collection. It is true that the French Rococo style is seen in George II silver and in mid-eighteenth-century furniture, and French influence inspires a phase of Hepplewhite, but the former was as much the result of the direct influence of the Huguenot refugees as it was an adoption of a foreign style by native English silversmiths, and the lines which appear in English furniture are so thoroughly transformed that it scarcely seems a debt.

MICHEL JACOBS' *PORTRAIT PAINTING*

THE portrait painter Michel Jacobs, F.R.S.A., is at present making a lecture-tour of the country speaking about his theory of colour and the art of portrait painting. Colonel Jacobs, portrait and landscape painter, sculptor and author, was born in Canada. He studied in Paris at the École des Beaux Arts, with Jean Paul Laurens and with Julien. During his years in Europe he arrived at certain conclusions regarding the use of colour and evolved a theory which has been adopted by many artists and art schools, as well as our own War Department. In the First World War he worked in the camouflage department and map section of the First Army. He became Assistant Inspector-General on the staff of General Pershing and was directly under the command of General George C. Marshall. Later he founded the Metropolitan Art School in New York and has painted portraits of eminent persons all over the world. Many of these are handsomely presented in a folio volume, *Portrait Painting*, which is illustrated with eighteen subjects in full colour, while in addition there are drawings and charts showing his methods with regard to composition and all the technical questions that concern the professional portrait painter. The book combines the aspects of text-book and general work of reference for the layman. Colonel Jacobs has his own methods not only in regard to the use of colour but in drawing. He calls it a method of 'drawing by spaces and checking by angles' which is of great value in portrait and figure painting because it enables the student to grasp the idea of form so that the relation of the 'exterior forms,' which the figure makes against the background, become apparent. The chapter on the anatomy of the head is followed by one on principles of composition before step-by-step description is given of the application of colour itself. The author is not dogmatic and concludes his instructions with a very wise observation that the main thing in painting 'is to use your eyes and not a formula.'

Among the portraits by Jacobs which are illustrated in the book are those of *General George C. Marshall*, *General Robert Lee Bullard*, '*Uncle Joe*' *Cannon*, *William Jennings Bryan*, *Anna Pavlova*, and the figure subjects *My Last Duchess* and *The Gypsy*. His remarks on brushes, mediums, framing and the preservation and restoration of paintings contain many practical suggestions based on experience.

BENJAMIN WEST AND HIS TIMES

THE opening of the new Mead Art Building at Amherst Colleg was celebrated last May by exhibiting a number of the paintin which have recently passed to Amherst as the bequest of Herbert L. Pratt. By means of these and by loans from other museums, there was presented a neglected theme, the significance of West in relation to his times. For sixty years he was teacher to several generations of English and American painters, and for twenty-seven President of the Royal Academy. West's studio in London was the headquarters for all students of art from the other side of the Atlantic. They all had free access to him in his studio daily each morning before he began his own work at ten. He gave his advice, instruction and help liberally to all alike. Matthew Pratt (1734–1805) was his earliest pupil, and studied with him in London in 1764, after accompanying West's bride, Miss Shewell, on her remarkable flight to England. The family of the lady were opposed to the marriage, and to prevent her accompanying West's father to London, where the marriage was to take place, locked her in her room. Three friends of the artist decided to save the situation, and enabled her and her maid to escape by means of a rope-ladder. They then drove her in a coach to the brig that was to carry her to London, and it is interesting that among these conspirators were Benjamin Franklin and William White, the latter to become the first Bishop of the Episcopal Church in America.

Among the first generation of pupils of West in London were Charles Willson Peale, who studied with him, 1767–9; Mather Brown, who eventually settled in England and exhibited at the Royal Academy for more than fifty years; Ralph Earl, who studied with both West and Reynolds, 1783–5; John Trumbull, intermittently with West, 1784–9; and Joseph Wright, son of Patience Wright who was famous for her wax miniatures. Joseph Wright entered West's studio after accompanying his mother to London in 1772. In works by this group in the Pratt Collection, outstanding are Charles Willson Peale's portrait of his brother, James Peale, the miniaturist, at work; the very interesting portrait by Ralph Earl, of the artist's wife, the English wife whom he treated no better than her predecessor. This portrait was painted in England in 1784, a year before Earl's return to America. John Trumbull's *Portrait of Mrs. Thomas Sully*, painted in Paris, is considered by Theodore Sizer, who is making a special study of Sully, to be among the best of the French-period Trumbulls.

Among the second generation of West's pupils was Rembrandt Peale, son of Charles Willson Peale, who studied with him in London from 1801 until 1804. Charles R. Leslie, who was born in London but taken to America by his parents, returned to England in 1811 and studied with West at a time when the latter's prestige was on the wane; Byron was soon to refer to 'the dotard West.' To this West remained serenely indifferent, even though he must have felt deeply his loss of prestige, when for a year he wa[illegible]ated from the leadership of the Royal Academy, and when t[illegible] privation of income from the King meant a severe financial loss.

The two best-known American painters who [illegible] into the sphere of West were Gilbert Stuart and Thomas Sully, [illegible]ugh the latter was in contact with him for an extremely brief pe[illegible] in 1809–10. The Pratt bequest brings five important works by [illegible]y to the collection, of which one of the best is the *Theodore Gourd[illegible]* [illegible] of the portraits of Sully's first decade after returning to America, [illegible]hich the *Dr. Samuel Coates* also belongs.

Stuart is also represented by five works in the Pratt gift, among which there are the *Portrait of George Washington*, of the Vaughan type, and *Portrait of President James Madison*. The former is one of a number of portraits of Washington in the exhibition, which also included those by Joseph Wright, Thomas Sully, Charles Willson Peale and Rembrandt Peale.

The sphere of West was not limited to his influence as a teacher of aspiring young American students, and in order to make the exhibition complete, works of his famous contemporaries were included. Hoppner and Angelica Kauffmann were actually pupils, the latter in Italy, where West had gone in 1760 and was himself studying with Raphael Mengs. West's great predecessor as President of the Royal Academy, Reynolds, who was outwardly friendly although Johnson's coolness towards West would seem to reflect Reynolds's real attitude, was represented by his *Portrait of Mrs. Barnard, circa* 1767, which is in the Pratt Collection. A very interesting historical subject, *The Death of Cardinal Beaufort*, a scene from *Henry VI*, came from the Folger Shakespeare Library in Washington, D.C. There were also works by Gainsborough, Romney, Zoffany and Henry Fuseli (by no means an admirer, since he gave the solitary vote against the reinstatement of West as President of the Royal Academy in 1803). Raeburn's *General William Stuart*, painted between 1815 and 1823, is an outstanding subject of the Pratt Collection. Lawrence was represented by his portrait of West from the Wadsworth Atheneum, and

THE CRUTTENDEN [illegible] BY GAINSBOROUGH [illegible]

BENJAMIN WEST, 1738-1820. BY SIR THOMAS LAWRENCE. LENT BY THE WADSWORTH ATHENEUM TO THE MEAD ART BUILDING, AMHERST COLLEGE

by the sketch of 1794, here illustrated, which comes to Amherst with the other paintings in the Herbert L. Pratt bequest.

The subjects mentioned have all been by pupils or contemporaries, and it is significant that these are given a higher place to-day than West. His historical and religious paintings have long ago lost the interest which they inspired when he was historical painter to George III. Yet it must be admitted that in breaking with the Classical formula when painting the *Death of General Wolfe* he was taking a revolutionary stand from which even Reynolds at first tried to dissuade him. A sketch of this came to the exhibition from Yale University, and a sketch for the *Death on a Pale Horse*, 1802, lent by the Philadelphia Museum of Art, shows a phase of his art which in its way foretells the period of Delacroix. The exhibition was interesting in presenting, at least briefly, all the phases of West, beginning with his early work in a *Portrait of Ann Henry*, painted in Philadelphia about 1754 when he was assiduously saving his funds for his proposed studies in Europe. A Classical theme was present in his *Antiochus and Stratonice*, from the Worcester Art Museum, and one of the religious subjects, a sketch, *Elijah convincing the False Prophets of Baal*, has for some time been in the Amherst Collection.

THE REMBRANDT LOAN EXHIBITION

A RETROSPECTIVE glance at the art exhibitions of last season, appropriate to the season's end, calls to recollection the Wildenstein Gallery's loan exhibition of the work of Rembrandt, a truly notable event. The show proved one of the most popular for the general public as well as for art lovers, and a record attendance of thirty thousand people was registered at the gallery. The appearance earlier in the year of the Van Gogh paintings from Holland at the Metropolitan, followed by the Vienna Treasures at the same museum, and the Rembrandt exhibition at Wildenstein's, seemed to make New Yorkers unusually receptive to exhibitions.

The Rembrandts, brought together from collections all over the country and from foreign cities as well, offered a review of the master's development from 1631 to 1666. From the early period, his twenty-fifth year, was the appealing self-portrait from the Toledo Museum of Art, dated 1631, which, when in the collection of Stephen Lawley in London, was seen in the Leyden exhibition in 1905. The portrait shows how early he had mastered problems of light and shadow, which were to concern him throughout his life but to be handled in various ways. The light falls on the softly rounded cheek and chin, and, quite unrealistically, illumines the hat feather from some unseen, and even impossible, source behind the figure. The figure is almost a silhouette, but there is a feeling for mass and volume in the very shadows. Gradually the light extends its sway in his portraits, brings the figure more boldly forward, and surrounds it with atmosphere, as in the pair of portraits, seen in America for the first time, from a French collection whose owner desired to remain anonymous. These were the *Minister John Elison* and the portrait of his wife, painted in 1634 while the English Protestant minister was visiting Amsterdam. The figures are portrayed full length, seated, and there is a depth and clarity about them that shows Rembrandt the great anatomical draughtsman as well as the interpreter of mood and character.

Of the early period was the great *Portrait of a Distinguished Oriental*, which has also been called *The Noble Slav*, a probable portrait of Rembrandt's father in Oriental dress, from the Metropolitan Museum. This, which was at one time in the collection of Lord Methuen, has for many years been in America and was given to the Museum by William K. Vanderbilt in 1920. The period of the painting coincides with the artist's removal from Leyden to Amsterdam and may be said to mark a new period in his development, with the *Portrait of Martin Looten*, now in Jean Paul Getty's collection, as a further example.

The small painting, *The Finding of Moses*, from the John G. Johnson Collection in Philadelphia, has something of the quality of his drawings, their blend of mystery and significance. The *Lucretia* from the Minneapolis Institute of Arts, showing the Roman heroine at the moment of her tragic decision, is a thoughtful figure, not in action, but in reflection, and it would seem that past memories recur before her inner gaze.

One of the finest of the portraits of Titus came from the collection of Mrs. Henry Barton Jacobs at the Baltimore Museum of Art. For sheer beauty the *Portrait of Hendrickje Stoffels as Flora*, which has long been in the Metropolitan, continues to hold its place in our affections. Rembrandt was indifferent to all that is ordinarily meant by beauty, but here he achieves it, perhaps without intent. The *Flora* came to America from Earl Spencer's collection.

It was of great interest to see, among the religious works, the *St. Peter Denying Christ*, lent by the Rijksmuseum in Amsterdam, and, among other subjects coming from outside of the country, the *Portrait of a Young Woman in a Black Cap*, lent by the Montreal Museum of Fine Arts. The highly interesting portrait of the painter, Gerard de Lairesse, from the collection of Robert Lehman, painted in 1665, represents an artist who in much later years was to become Rembrandt's severe critic, one who wrote in 1707 that he no longer admired Rembrandt and adopted a condescending attitude towards those who 'maintain that Rembrandt . . . surpassed other artists in his naturalness, the force of his colours, his beautiful light, vivid harmonies, ingenious and uncommon ideas.' This criticism, expressed in various ways, has been spoken by others in the Eighteenth and Nineteenth Centuries, but the detractors have not succeeded in dislodging Rembrandt from his place among the immortals.

The *Apostle Bartholomew* is one of the many paintings by Rembrandt of the different Apostles, and he seems to have given great thought to the individuality of each one. The *St. Paul* and *St. Matthew* of the Widener Collection, the *St. James* of the exhibition, and the *St. Peter Denying Christ* all belong to this cycle, to which he returned at various periods. It is significant that in the *Bartholomew* the light falls on the forehead, eyes and upper part of the face, revealing a man of great reasoning force and logic. This painting is one of the well-recorded works, having been taken to Russia in the reign of Catherine II by Prince Lavalle. It remained in the family until the present

century, when it came to America to the collection of Henry Goldman. The canvas is signed Rembrandt f. 1657. Another version of *The Apostle Bartholomew*, lit from the same direction, but showing a beardless man, is signed, and dated 1661, a year in which Valentiner supposes he painted the Four Evangelists as well as other Apostles.

THE APOSTLE BARTHOLOMEW BY REMBRANDT, 1657 : LOAN EXHIBITION, WILDENSTEIN GALLERIES

THE COMPLETE WORK OF ROBERT HAVELL, JR.

THE Havell family of Reading in Berkshire had an unusual number of artists in its ranks. Adrian Bury has recently written an account in THE CONNOISSEUR of the water-colours of William Havell (December 1949). A kinsman much better known in America is Robert Havell, Jr., who came to this country in 1838 and is well known for views of New York City, West Point, Niagara Falls, Hartford and Baltimore.

It is fitting that a recent exhibition of all phases of the work of Robert Havell, Jr., was especially arranged at the museum in Reading, Pennsylvania. This museum exhibited last spring a collection of his aquatint engravings of flower and bird subjects, his lily and insect engravings, a group of his book illustrations and his landscapes. It formed what is without doubt the first extensive showing of Havell's work in all fields which has ever been held anywhere. Much of the material lent for the exhibition came from Mr. Robert P. Havell of East Orange, the engraver-painter's great grand-nephew.

Robert Havell, Jr., was born in 1793 at Reading in England and died in 1878 at Tarrytown, New York. His father, Robert Havell, Sr., whose name is an important one in English engraving, had a shop and 'Zoological Gallery' in Newman Street, London, to which Audubon came in his quest for an engraver for his *Birds of America*. Daniel Havell, grandfather of the artist, was a drawing master at Reading.

Among the early works of Robert Havell, Jr., were the plates for Mrs. Bury's *Lilies* which appeared 1831–4. The title-page of this extraordinary work is illustrated here. This folio, dedicated to the Princess Victoria, consists of plates of lilies drawn in the Liverpool Botanic Gardens and from specimens in the hothouse of R. Harrison. This work has long been considered one of the finest examples of aquatint engraving, and complete copies are extremely rare. Shortly after its appearance, Havell engraved the plates for *Insects of India* (London, 1835), and *Insects of China* (London, 1838), written by J. O. Westwood, the figures drawn from specimens by E. Donovan. During these years he was also working on the *Birds of America*, 1827–38. A lasting friendship grew up between Havell and Audubon. The former's eldest son was named Audubon Havell, and the naturalist stood godfather when the child was baptized in All Souls Church, Saint Mary-le-Bow, London, January 2nd, 1827. When work for the *Birds* was finished, Havell closed his gallery at 77 Oxford Street and followed Audubon to America. His first stopping-place was at Audubon's home in New York City, on White Street. He then resided in Brooklyn and in 1841 moved to Ossining, where he named his home *Rocky Mount*. In 1857 he moved to Tarrytown, New York, and remained there until his death in 1878, being buried in Sleepy Hollow Cemetery.

Havell was greatly impressed by the beauty of the Hudson River landscape, and turned to oil-painting. Some of his oils are in public collections, such as his *View of the Hudson from Tarrytown Heights*, which was presented to the New-York Historical Society in 1946 by a descendant.

It is interesting that Havell did not sign his oil-paintings because he wished his reputation to rest on his engravings. The result is that his work has been confused with other members of the *Hudson River School*, such as Durand, Kensett and Cropsey. In the exhibition of the *Hudson River School* in 1945, which was held in Chicago and New York, there was a landscape entitled *Mohawk Valley*, lent by the New York State Historical Association, Cooperstown, and there accredited to Asher B. Durand, which has since been recognized as the work of Havell.

The family of Havell must be one of the most prolific recorded in the history of artists. No fewer than fourteen members are listed in Bryan's *Biographical Dictionary of Painters and Engravers*. Besides Robert, Jr., the subject of the preceding article, four other artists of the family worked or settled in America. Amelia Jane, [illegible], portrait painter, who made many sketches here; Edmund, Jr., born 1819, settled here; Henry, decorated by the King, settled in America painting coaches and coats of arms, and Henry Augustus, painter and engraver, assistant to his brother Robert, started his own print shop on Broadway which failed, when he returned and died in London.

TITLE-PAGE OF *A SELECTION OF HEXANDRIAN PLANTS : AMARYLLIDAE AND LILIACEAE, FROM DRAWINGS BY MRS. EDWARD BURY*, 1831 : ENGRAVED BY ROBERT HAVELL, JR. : HAVELL EXHIBITION, READING, PA.

NINETEENTH-CENTURY FRENCH ART

THERE have been in recent years numerous exhibitions having as their subject late-nineteenth-century French art in which the work of the Impressionists, fathered by Corot and led by Manet, appeared harmoniously beside the romantic realism of Degas and Toulouse-Lautrec and the mysticism of Redon. The collections of America are rich in these works, which may be seen at the Phillips Gallery in Washington, at the Art Institute of Chicago, at the Metropolitan Museum of Art in New York, and have been in many special loan exhibitions in the past. This familiar period was selected for a recent exhibition at the Yale University Art Gallery because the subject is one which the permanent collections of the gallery do not show to the New Haven public. Yet from the collections of the alumni of Yale, from whom most of the subjects were drawn for the occasion, there came a brilliant array of the works of Manet, Monet, Degas, Renoir, Cézanne, Corot, Pissarro, Sisley, Toulouse-Lautrec and Van Gogh.

The Yale Gallery is particularly rich in Renaissance art, through the Jarves and Griggs collections of paintings; it is supremely rich in eighteenth- and nineteenth-century American decorative arts, and it is again well supplied with twentieth-century paintings from the Société Anonyme. The loan exhibition which was arranged last spring was intended to make up an omission in the permanent collections, and it succeeded splendidly. It is to be hoped that many of the subjects will find their eventual home at the Yale Gallery.

Duncan Phillips of the Phillips Memorial Gallery in Washington, D.C., lent two incomparable works by Degas, *Dancers at the Practice Bar* and *Women Combing their Hair*, the latter being of the group painted 1875-85 to which *Washerwomen Carrying their Baskets*, formerly in Sir William Eden's collection, and the *Repasseuses* in the Louvre, the *Modiste* of the Metropolitan, also belong.

Manet, who is represented here in *The Music Lesson*, was seen in a number of early works. Mr. Phillips's *Ballet Espagnol* was painted in 1862, not long after Manet had first taken his own studio (1860), when he was using as his subjects a group of Spanish dancers then in Paris. He also painted about this time his well-known subjects of the model, Victorine, in Spanish costume. His work was being laughed at and consistently misunderstood, which led to a form of self-imposed exile in Spain, from which he returned in 1866 to Paris to paint his *Le Balcon* in the Metropolitan and the *Eva Gonzales* at Millbank. Also about this time he painted the charming *In the Garden*, lent to the exhibition by Dunbar W. Bostwick, showing a mother seated on the grass beside her child, one of those patterns in landscape that suggest the *Dejeuner sur l'herbe*. The *Music Lesson*, figures in an interior, shows the result of his Spanish sojourn and the sight of Spanish painting. The year was 1870 and was to mark a break in the artist's life through his war service in the *Garde Nationale* under an officer of great self-importance who took no interest in him whatever, Meissonier.

Monet's charming hill town, *Les Coteaux de Vetheuil*, from the collection of Charles S. Payson, was painted in 1880, the year in which he held a quite unsuccessful exhibition at the gallery of Georges Charpentier, the publisher, who had already begun to patronize the Impressionists.

An early Renoir and a late were interspersed with examples of his ever-changing style. The *Duck Pond*, lent by Harris Whittemore, was painted in 1875, before he had turned so definitely to figure subjects, and represents qualities which caused George Moore in 1886 to express great regret for the artist's 'loss of a charming and delightful art which had taken him twenty years to build up.' Renoir had in the meantime travelled in Italy and discovered his need for architectonic strength. His search for this in his figure subjects preoccupied him for many years, whether in the nude figures or in his paintings of children, such as *Deux Jeunes Filles au Piano* from Robert Lehman's collection, one of several versions of this subject. His final years were represented by the monumental figure of *Madame Tilla Durieux* in the collection of Stephen C. Clark, painted in 1914, five years before his death.

Cézanne was represented by two paintings of Sainte-Victoire about a decade apart, and while the latter of the two, owned by Leonard C. Hanna, Jr., shows greater power and simplicity, the earlier seems to express to the full all that Cézanne strove to achieve in the suggestion of planes. This, painted in the neighbourhood of Gardanne and once in the Reber Collection at Lausanne, now belongs to W. Averell Harriman.

Corot's *Greek Girl—Mlle Dobigny*, lent by J. Watson Webb, was painted with numerous other figure subjects in the studio about 1868–70, a period which has given us his finest figure paintings, and shows a handling of mass, light and shadow with a firmness which makes it impossible to realize that he had begun to paint his feathery, hazy landscapes some twenty years before. The firmness of his early style in landscape has a late expression in *Le Port de la Rochelle*, lent by Mr. Clark, which has much more in common with the paintings of Venice, Rouen and Honfleur of his youth.

Henri de Toulouse-Lautrec who, we hear, will soon be honoured with a great loan exhibition at one of the New York dealers' galleries, was represented by *Lady with a Dog*, another subject from the Harriman Collection, which comes from the period of the height of his powers, just after 1890, when he was painting his many Montparnasse types of the music-halls, bars and theatre, the period of the portraits of Jane Avril, May Belfort and Yvette Guilbert.

A COMPLETE SET OF STUART SILVER PLATES

THERE has often been occasion to note that silver by American makers of the Seventeenth and Eighteenth Centuries is apt to appear in the heirlooms of English families. Such discoveries have turned up the work of Edward Winslow of Boston, Peter Van Dyck of New York, and other important pieces of American silver have been recovered in this way. That English silver should have come

down in American families is not so surprising, or that it should have been acquired by American collectors at a later time. But seldom does such a rarity appear as a complete set of twelve silver plates made in the reign of William and Mary, bearing a London mark and the date-letter for 1691. This remarkable set, an example of which is here illustrated, is S. J. Shrubsole's contribution to the showing of important pieces of English silver at the October antique show in New York. The set has not been recorded before and has for many years been in private ownership. Its recent appearance in the market is evidence of the fact that unsuspected treasures are still to be discovered among family possessions. The writer has just heard of a trunk-load of Philadelphia family silver from one of the best-known eighteenth-century families which has recently been consigned to a vault without any inventory of its contents being made known to students, who would give a great deal to know what it contains by Philadelphia makers.

THE MUSIC LESSON : BY EDOUARD MANET : COLL. RICHARD E. DANIELSON : LENT TO YALE ART GALLERY

The set of William and Mary plates, which are in exceptionally good condition, show the mark of the maker *WV*, who is recorded in Jackson's *English Goldsmiths and their Marks*, pages 84 and 150. Eleven of the plates are fully marked; the twelfth shows only the maker's mark, but it is repeated four times. This is probably the plate which was made as a specimen for the client and the rest of the set was ordered from this. The plates measure a little over nine inches in diameter and have a moulded edge. Otherwise they are perfectly plain, although at the period such plates might have been treated with engraved decoration.

In his *Illustrated History of English Plate*, Jackson records twenty-two Stuart plates which were formerly in the Russian Imperial collection. At the time no other large collection of Stuart plates was known, but in 1929 at the exhibition arranged by Sir Phillip Sassoon at 25 Park Lane there was shown a service of plates dating from 1688 to 1709. Also on that occasion the Duke of Portland exhibited two silver-gilt plates of the year 1705, which came from a set.

The service now in New York may be considered an important addition to Stuart silver, and it is noteworthy that all of them are by the same maker in the same year.

ONE OF A SET OF TWELVE WILLIAM AND MARY PLATES BY THE LONDON MAKER *WV*; ALL OF ONE DATE, 1691 : SHOWN BY S. J. SHRUBSOLE

DECORATIVE ARTS AT THE COLUMBUS GALLERY OF FINE ARTS

SOME recent additions of English and American furniture and decorative objects at the Columbus Gallery of Fine Arts has brought to this Ohio museum a collection which will serve as a nucleus around which it is planned to develop a larger collection, representing the full range of eighteenth-century styles in furniture and related arts. At present the full sequence from Queen Anne through the Chippendale, Sheraton and Hepplewhite periods cannot be illustrated in detail, but an indication of the range of the period is offered by well-chosen examples. The setting is an interesting one. The McCune Room, in which the newly acquired pieces were installed last May, is composed of architectural elements which have especial significance in this Ohio city since they came from a local house built in 1845 facing the State Capitol. In style they represent the full last glow of Late Colonial architectural design. From the fact that some of the capitals show a close relationship to the published designs of Asher Benjamin (1773–1845), it is evident that here is one of many instances in which Ohio builders were making use of the widely circulated books of the Massachusetts architect whose published works, seven in number, went through many editions, beginning in 1797 and continuing after his death. Ohio, more than any other state, repeated New England design in domestic

and civil architecture so that it became almost a second New England west of the Alleghanies. The McCune house in Columbus was demolished in 1926, but not before a Columbus architect, Gilmore Hanford, managed to save some of the columns, cornices and architectural trim, and through his gift they were installed in the Gallery of Fine Arts. The Ionic columns that frame our illustration were originally at the entrance to the house, while the mantel, architraves, pilasters and windows were from the two large parlours on the ground floor. While houses of this period, 1845, are generally classed as 'Greek Revival,' the actual source from which Asher Benjamin was working were eighteenth-century English publications, Stuart & Revett, Chambers, James Gibbs, Pain's *British Palladio*, and even the mid-eighteenth-century publications of Sir William Chambers.

For this reason there is a definite kinship between this setting and the eighteenth-century English furniture which has lately been acquired for the gallery from Arthur S. Vernay, and the American pieces, the gift of Columbus donors, such as the good example of a late-eighteenth-century American sideboard which may be noted in the illustration. A very fine English serpentine-front chest, formerly in Lord Plender's possession, is in the collection, and a George I padouk-wood chair with needlework seat, which may be noted at the far end of the gallery, comes from Holmwood Park, Dorking, Surrey. Especially fine is the convex mirror with candle arms and finely carved cresting. The pair of terrestrial and celestial globes on stands are examples of the famous globemaker, Cary, about 1810, and there is an accompanying bill showing they were purchased by Theodore Dehon in 1839.

A neighbouring gallery, the Effinger Room, which also has elements from the McCune house, has been furnished with American pieces of simpler type, a fall-front desk of apparently New England origin, drop-leaf table, chest of drawers, some pierced-splat Chippendale side-chairs and several good examples of the American Windsor.

ARCHITECTURAL DETAIL FROM THE MCCUNE HOUSE, COLUMBUS, OHIO : BUILT 1845, NOW IN THE COLUMBUS GALLERY OF FINE ARTS WITH ENGLISH AND FRENCH FURNITURE

PHILADELPHIA'S DIAMOND JUBILEE

A CONTEMPORARY illustration shows the opening of the Centennial Exposition of the year 1876 in Philadelphia, the guests of honour being President Grant and the Emperor Dom Pedro of Brazil. They are shown at the head of a long line of notables in the rotunda of Memorial Hall. Memorial Hall was built especially for this occasion. It was one of the five principal buildings erected for the Centennial Exposition, and it was the only one which was intended to be permanent. The building had cost more than one and one-half million dollars and its erection had been started two years before. From the first, Memorial Hall was designed to be a permanent museum. For this reason Philadelphia can boast of the fact that it had an actual museum building at a time when the Museums in Boston and New York, which were actually founded a little earlier, were occupying converted residences.

In November of this year there will open at the Philadelphia Museum of Art a loan exhibition in celebration of its Diamond Jubilee. Great works of art will come from museums and private collections all over the country, showing the position of importance to which American collections have grown in the intervening years. Yet many of the works of art which were shown in the exhibition of the year 1876 are of great interest. From England came portraits by Reynolds, Gainsborough and Lawrence, with landscapes by Constable and Turner, and paintings by Murillo and Velazquez were sent from Spain. The Constable was *The Lock*, which was his diploma picture for the Royal Academy. Many years later, a Philadelphia collector, John H. McFadden, was so fortunate as to be able to acquire the early large version which Constable had painted for this picture. *The Lock* is now part of the McFadden Collection in the museum and hangs in a gallery adjacent to those which will be devoted to the loan collection.

A group of about fifteen masterpieces of the Italian, French, Flemish and Dutch schools will come from the Metropolitan Museum, including the celebrated *Venus and the Lute Player* by Titian, from Holkham; El Greco's *View of Toledo*; and the *Majas on a Balcony* by Goya. French Classical art is magnificently represented by Poussin's *Triumph of Neptune and Amphitrite*, in the Elkins Collection, which was painted for Cardinal Richelieu in Rome about 1638. After having passed through the Crozat Collection, it was at one time in the possession of Catherine II of Russia. Other important works of the French school will include the *Billet Doux* from the Bache Collection and Chardin's well-known *Boy Blowing Bubbles*. A later French work is the *Lady in a Riding Habit* by Courbet, which is a portrait of Louise Colet, author and poet, whom he painted about 1856, the year of his great masterpieces.

Particularly fine is the showing accorded to the Italian Renaissance. Here is Fra Angelico's *Crucifixion* from the Fogg Art Museum, Botticelli's *Portrait of Lorenzo Lorenzano* and Mantegna's *Adoration of the Shepherds*, which was executed about 1460 and, although representing his early period, shows the maturity of his style. Antonio Pollaiuolo's *The Rape of Dejanira* of the Jarves Collection at Yale has been in this country for nearly a century and attests to the good judgment of the nineteenth-century collector.

The Johnson Collection at Philadelphia will contribute the beguiling *Portrait of a Young Man* by Antonello da Messina which, as a work of about 1475, is an extraordinary fusion of the ideals of Humanism and the Middle Ages.

Flemish masters will include Jerome Bosch, with his *Adoration of the Magi*, which was once in the collection of the Earl of Ellenborough and is one of the earliest works of this master. There will also be paintings by Dirk Bouts and Jan van Eyck, the latter represented by the well-known *St. Francis Receiving the Stigmata*, which for many years has been in the Johnson Collection. *The Portrait of Dorothea Berck* by Franz Hals will come from the Baltimore Museum, and Memling's *Madonna and Child Enthroned* from the William Rockhill Nelson Art Gallery. The event promises to bring together a representation of American collections which will make this the most important painting exhibition of the year.

In the meantime, the Department of Decorative Arts has been making some interesting acquisitions in celebration of the jubilee. Among these is an unusual example of Philadelphia cabinet-making in a carved mahogany sideboard table of exceptional size which is confidently attributed to Thomas Affleck and is thought to have been made for Levi Hollingsworth. Bills for the mahogany are still in existence.

Another acquisition here is one of the extremely rare examples of the Bonnin & Morris china factory in Southwark, Philadelphia, which was in existence about 1770–2. Less than half a dozen examples are in existence, the new acquisition being a salt in the form of a shell decorated in underglaze blue. All of the work from this factory is earthenware, decorated in underglaze blue in the manner of Bow and Worcester.

THE LOCK, DEDHAM BY CONSTABLE PHILADELPHIA MUSEUM OF ART FROM THE MCFADDEN COLL.

Also there has been acquired a group of Bartram family silver, most of it by Philadelphia makers, which belonged to the great botanist, John Bartram, who founded the first botanical garden in America in 1728.

PEWTER CHURCH PLATE

(*Continued from page 123*)

metal in its proper condition.

These flagons are referred to in Vol. XIV of the *Sussex Archaeological Collections*, under the heading 'Sussex Church Plate,' in a quotation from what is called *The Church Book*: '1628. Bought Two faire new pewter Flagons, fellows, with Cockfield engraved on them' (the actual word is 'Cock*feild*'). By this is established the fact that the type to which they belong, usually referred to as the '1635 type,' appeared some seven years earlier, although by reason of two small details they might almost be classified as transitional between the 1610 and 1635 types; these details are (*a*) the very embryo flat seating to the cover knop, and (*b*) the unpierced thumbpiece. The earlier type had no knop seating and its thumbpiece was solid metal, whilst in the later type the seating had developed in width and the thumbpiece was pierced by a heart. The maker's touch is, as is usual in the 1635 type, struck upon the handle, but although both are quite free from corrosion, they have been so carelessly applied as to present a meaningless jumble of forms.

The joints between the cast bases and the rolled drums are concealed behind the topmost base mouldings and are very rough within. The lettering is poor, especially as regards those letters which are curved. These vessels each hold 5 pints.

The patens are outside my experience. They measure 6 in. across the bowls and $2\frac{1}{4}$ in. in height, and resemble wide and squat cup salts. The stems are sealed in on the underside and are there inscribed 'Cockfield' in a circle, the 'field' being correctly spelt in this case. They are unmarked and difficult to date, but by reason of the lack of black patina, and the superior lettering, one would suggest a much later date than that of the flagons. No record of their purchase appears to exist.

Note.—Since completing this article I have traced another case where the word 'flagon' is engraved. This is, or was, at Lancing Church in Sussex, where the vessel bears the forthright inscription: 'This is Lanfing Church Flagon bought by John Campion, Churchwarden.'

THE CONNOISSEUR DIVAN

CONDUCTED BY THE EDITOR

ROOM 24 AT THE NATIONAL GALLERY, NOW INSTALLED WITH A NEW SYSTEM OF LIGHTING AND AIR-CONDITIONING: THE PAINTINGS ARE NOW SHOWN WITHOUT GLASS, THUS ELIMINATING REFLEXIONS

IMPROVEMENTS AT THE NATIONAL GALLERY

NOW that a successful beginning has been made at the National Gallery with the newly installed air-conditioning and lighting, we are all hoping that we shall for the first time really see our pictures: free from discolouring varnish, glass and the horribly disconcerting visions caused by reflexions. Everyone who has spent any length of time in front of them has painfully experienced eyestrain, headaches, cricks in the neck, illusions and misconceptions of the purport of these paintings, and has come away with an entirely wrong set of impressions. To begin with, glass, though long considered necessary as a protection, has hitherto never been entirely crystal-clear or free from colour, and invariably casts a tone and tint over the whole surface of the picture it covers, lowering its brilliancy by many degrees; and what is worse, reflecting every light in front of it, making disturbing patterns and conflicting shapes which impose themselves with disastrous effect over the entire field of the work beneath it. The result is not conducive either to enjoyment or to comprehension, and further is detrimental to a receptive state of mind. The authorities at the Gallery having long been acutely aware of these disadvantages, must now be credited with having taken effective measures to counteract them. The scheme has been devised by the Ministry of Works and carried out under their supervision, and is claimed to be one of the most advanced of its kind in Europe. This is encouraging to learn, since our climate with its excessive humidity involves special problems in dealing with this disability. While the recent war was in progress and the National Gallery pictures were stored in mountain caverns, air-conditioning was found to be a necessity to preserve them from perishing. It was ascertained that the damage caused to paintings by fluctuating humidity was, by creating a stable temperature, reduced by nearly seventy-five per cent., and in consequence the idea was adopted subsequently at Trafalgar Square. In this purer air-conditioned environment it is considered unnecessary to put paintings under glass, and as this does away with all reflexions, a far stronger illumination becomes possible. It is also claimed, with good reason, that air-conditioning is a great deal better for the public health. Though only one room is at present open, the engineering costs of £15,000 are claimed to be sufficient to air-condition a further five rooms. The building costs of £25,000 included £7,000 for the new plant room. In securing the plant the Ministry of Works took advantage of the disposal of suitable material from Government stock. It is worth while mentioning that the temperature is fixed at 68° Fahrenheit, with air at 65 per cent. relative humidity throughout the year. Extreme winter and summer external conditions with their different relative humidities have been allowed for in this calculation.

The air undergoes six complete changes per hour. Before its entry all the air passes first through a cloth screen, specially woven to provide for maximum interception of dust particles, then through a water spray chamber.

The new illumination also is a vast improvement. When artificial light is required it is provided by fluorescent tube lamps with intensities of 15 and 20 foot-candles from a concealed source, through a glass ceiling suspended 21 ft. above the floor. This glass ceiling, made specially for the purpose, does not interfere with the natural colour of daylight, a matter of the first importance in a gallery of paintings. Further improvements are in the floor, now laid with polished cork tiles which are quieter, safer and softer to the tread than the former oak with a slate border (often dangerously slippery), and in the treatment of the walls, which are now covered with a damask fabric of silk and wool of agreeable texture.

Some Further Problems at the National Gallery

Despite these successes, Sir Philip Hendy, who has a real enthusiasm for his work, and his colleagues certainly have unenviable anxieties in these troublous times. War damage to the structure of the buildings has been severe, and the repairing, reconditioning and decorating of them is necessarily a protracted and expensive business. The Trustees have come under fire for their colour-schemes, which have both received approval and provoked dissent. Not long ago a correspondent to *The Daily Telegraph*, Mr. W. B. Huntly, complained of the discordant red background upon which the Rembrandts were hung. This view was endorsed by Mr. Francis Howard, whose opinion in such matters should certainly be heeded. Mr. Howard declares further that they are 'detrimentally affected by being hung in contrary lighting to that in which they were painted.' Of course the correct lighting is that in which they were painted, that is, lit from the same direction from which the light comes in the picture. But this is counsel of perfection and can hardly be practicable in a large gallery. Colour and decoration are things that people quarrel over endlessly. No decision can please

everybody: in art matters particularly, taste is variable, even though fashion is often the tyrannical arbiter. We may be sure that the Director and the Trustees are doing their best to achieve the most desirable result, and they are right to assert that the last word rests with them. They are being urged to rehang and reopen further galleries with greater speed. As to this, in the present state of the world's peril they may well pause when considering this terrible responsibility, greatly as we all desire to enjoy our pictures again. We speak with bated breath and hold our fingers crossed under the menacing shadow of a new and vastly more destructive war that might well mean the annihilation of our cultural heritage for ever. Every precaution must be taken until the situation clears.

Another point upon which the authorities are being pressed is the reinstatement of students' days for the purpose of copying in the galleries, a cause that has been championed in *The Times* in no uncertain terms by Mr. Augustus John, in company with many other painters and art masters. The idea of relegating the copyists to the basement and confining their studies to minor works does not appeal to them at all. Rightly, we feel, these studies should be resumed as they were in pre-war days, at the choice of the students themselves and in whatever gallery the work to be copied is situated. Further, we believe the public enjoy looking at the copies in progress, though gazers and gapers so often make themselves a nuisance to the copyists. Visitors to the Gallery may even learn from the process of copying and discover new interests in the originals of which they were previously unaware. Professor Thomas Bodkin has drawn attention to this aspect of copying, declaring that he has discerned fresh beauties in a painting by watching a student's daily progress with his work.

Ever since picture galleries came into being the business of copying has been part of the general curriculum of an artist's studies. An uncountable number of famous masters have received part of their early training in this manner and have gratefully acknowledged their debt. Holding, as we do, the works of the great painters of the past in the utmost reverence, and believing that no real understanding or knowledge of art is complete without earnest and prolonged study of them, we plead that facilities for this important branch of study should be renewed at the earliest possible moment.

NEPTUNE AND GLAUCUS: BY GIOVANNI LORENZO BERNINI: FORMERLY AT THE VILLA MONTALTO IN ROME: *CIRCA* 1622: V. AND A. MUSEUM

BERNINI'S *NEPTUNE AND GLAUCUS* AT KENSINGTON

A STRIKING marble group, in the Baroque style, about six feet high, to which the National Art-Collections Fund has contributed one-third of the cost, has recently been added to the collection of Italian sculpture in the Victoria and Albert Museum. The group, representing *Neptune and Glaucus*, is the work of Giovanni Bernini (1598–1680), and is said to be the only large-scale piece of sculpture by the master in any Museum outside Italy. It is the perfect expression of the new dynamic restlessness in sculpture as opposed to the static effect which marked the productions of the pre-Renaissance era. This expression achieved its culmination in the work of Bernini and the present example, by the greatest master of the Baroque style, introduces a hitherto unrepresented phase of Italian sculpture to students in this country, except in small works, even among the splendours already available to them in the Museum. Flood-lit as it was when we saw it, the effect was extremely impressive, not to say dramatic. It is this type of sculpture that stands up particularly well to such lighting effects, its life and power actually becoming enhanced by them, through this reinforcement of its already vigorous oppositions of light and shadow. The age was one given to theatricality, though this is not meant as a term of opprobrium. It is simply characteristic of a period when theatricalism prevailed throughout the visual arts, and Bernini revelled in spectacular effects.

The group shows the sea-god bestriding a large shell and urging on with his trident the figure of Glaucus who is blowing through his conch, from which water was doubtless intended to spout. It was designed to occupy a position at the head of a large fish-pond, known as the *Peschiera* or *Peschierone*, in the garden of the Villa Montalto in Rome about 1622, and was commissioned by Alessandro Peretti, Cardinal Montalto, who had inherited the Villa from Pope Sixtus V. The statue, set on a rocky pedestal, stood high above the water and the surrounding colonnade. In this setting it was painted by Pannini and others, and indeed was a frequent subject, sometimes with

TAPESTRY: *THE BUZZARD*: OF GOLD, SILK, WOOL AND LINEN WOVEN ON LINEN WARPS: SOUTH GERMAN: 2ND HALF OF THE XVI CENTURY: V. AND A. MUSEUM

PORTRAIT OF A MAN WITH MUSICAL INSTRUMENTS : BY QUIRINGH GERRITSZ VAN BREKELENKAM : EXHIBITION OF DUTCH PAINTINGS AT THE BIRMINGHAM ART GALLERY : LENT BY PROFESSOR THOMAS BODKIN

fanciful variations, for painters and engravers of the Seventeenth and Eighteenth Centuries. The group remained in this position until 1786, when it was sold with other statues from the villa to Thomas Jenkins, an English banker in Rome, 'a notorious dealer in antiques and old pictures.' In September of the same year it was re-sold to Sir Joshua Reynolds, who wrote to the Duke of Rutland: 'I have made a great purchase of Mr. Jenkins—a statue of Neptune and a Triton grouped together, which was a fountain in the Villa Negroni (Montalto). It is near eight feet high and reckoned Bernini's greatest work. It will cost me about seven hundred guineas before I get possession of it. I buy it upon speculation and hope to be able to sell it for a thousand.'

When it arrived in England the following year it was placed in Sir Joshua's coach-house, where it was seen by Joseph Nollekins the sculptor, whose admiration of it was recorded by his biographer 'rainy day' Smith. In 1794 the group was sold for £500 by Sir Joshua's executors to Charles Pelham, the first Lord Yarborough, who kept it in his garden at Walpole House, Chelsea. Early in the Nineteenth Century it was transferred to No. 17 Arlington Street, where it remained until its removal in 1906 to Brocklesbury Park, Lincolnshire. Visitors to the Exhibition of *17th Century Art in Europe* at the Royal Academy in 1938 will recall its appearance in the Lecture Room, it having been lent for the purpose by the Earl of Yarborough. There is a reduced bronze version of the group in Bernini's early manner in the Palazzo Corsini, Rome, and a small wooden copy has for some time been in the Victoria and Albert Museum. It will be seen that the history of this welcome addition to our collections is fairly complete. With the National Art-Collections Fund, the John Webb Trust and the Vallentin Bequest should be associated as joint donors.

The *Neptune and Glaucus* group may definitely be regarded as the most important single example of Baroque sculpture in this country, and it is gratifying to know that Bernini's masterpiece, which ranks with his *Pluto and Proserpine* and his *Apollo and Daphne* in the Villa Borghese, is now a national possession.

GOTHIC TAPESTRIES AT THE VICTORIA AND ALBERT MUSEUM

TWO of the older galleries, formerly known as the North and South Courts at the Victoria and Albert Museum, have been completely transformed architecturally to display in a worthy setting the noble group of Gothic Tapestries belonging to the Museum. The effect of these hung together is truly spectacular. Tapestries of the Fifteenth and early Sixteenth Centuries are of particular interest in showing a form of pictorial art mainly secular, as opposed to the religious subject-matter that overwhelmingly prevailed in the painter's art. This point has often been overlooked owing to the comparative scarcity of existing early paintings dealing with non-religious art.

Here are beautiful 'pastorals,' allegories and 'triumphs' which are of the greatest importance in providing the student with information about costume, furniture, armour and accessories of the period not obtainable elsewhere with anything like the same exactitude or copiousness, to say nothing of the treatment of flowers and landscape.

France and Flanders were the two great centres of Gothic tapestry-weaving in the Fifteenth and the first quarter of the Sixteenth Centuries. The Museum's collection is richer in Flemish than in French weaving, because more were imported into this country, English wool being supplied to the Netherlandish looms for the purpose, little being made in our own tapestry workshops before the Seventeenth Century. There was also a political reason for this, owing to our constant wars with France and our disposition to ally with the Netherlands.

The magnificent large panel from the *Legend of Troy*, the earliest shown here, is from the famous set ordered in 1472 by the magistracy of Bruges, and known as *The Destruction of Troy*, as a gift to Charles the Bold, Duke of Burgundy. The weaver was Pasquier Grenier of Tournai. Many sets were made, among them being those executed for Louis XI of France and Henry VII of England. Our example was at one time in the Castle of the Chevalier Bayard, and later hung on the stairs of the Bibliothèque Nationale in Paris, but during alterations in 1869 it was returned to the family, from whom the Museum purchased it in 1887.

Masterpieces of elaborate weaving are the three gorgeous *Triumphs*, the themes being taken from Petrarch's poem *I. Trionfi. The Triumph of Chastity* bears the dates 1507 and 1510 woven into the fabric.

The two delightful 'Pastoral' scenes (referred to above) are also of the school of Tournai, and likewise it is probable the *Susanna and the Elders* in which Susanna is so discreetly clothed in a long robe stiff with pineapples embroidered in gold. The interesting strip, or frieze-like tapestry, of which we give an illustration, is known as the *Buzzard*, from the pretty story found in a French manuscript of the Thirteenth Century and an Alsatian version (in German) of the Fifteenth Century. It is a Southern German tapestry of the second half of the Fifteenth Century in gold, silk, wool and linen woven on linen warps. The story tells how an English prince goes to school in Paris and falls in love with a princess who is engaged against her will to the King of Morocco. They plan that the prince shall return on the wedding day and carry her away. The scene on the tapestry begins here. He arrives with three horses, masking as a fiddler, but while the princess falls asleep during a rest, the prince takes two rings from her finger, one of which is snatched away by a buzzard. In pursuing the bird he loses the princess; he then becomes a wild man and roams the woods, while she takes shelter with a miller. After further adventures the prince and princess are discovered and their marriage is celebrated with rejoicing.

DUTCH MASTERS AT BIRMINGHAM LOANED FROM VARIOUS SOURCES

A MOST interesting collection of Dutch seventeenth-century paintings has been brought together for the autumn exhibition at the City Museum and Art Gallery, Birmingham. They include two of the most famous Dutch pictures in the Royal Collection, graciously lent by His Majesty the King. These are *The Morning Toilet*, by Jan

Steen, signed with his monogram and dated 1663, which was seen in the Dutch Art Exhibition at the Royal Academy in 1929, and the much-admired *Reading the Letter*, by Gerard Ter Borch. The first-mentioned depicts a girl seen beyond an arch, in her bedroom, drawing on her stocking, while, reposing on a lintel, is a lute, a music-book and a vine-wreathed skull; the second, by Ter Borch, a master whose favourite subjects were concerned with music-making scenes, with letter-reading a good second, shows a young girl reading a letter aloud to a woman, and reveals again his incomparable skill in the treatment of white satin. Both pictures come from Buckingham Palace. It is regrettable that there was available no work by Vermeer, the master of them all in creating the illusion of interior light and in scientifically balanced compositions, but his influence may be traced in many other exhibits, notably in those by Pieter de Hooch, *The Young Mother* and *A Lady Dressing* and again in *A Woman with a Child on her Lap*, and in the two charming works by Metsu, *The Duet* and *A Lady at her Toilet*. Pictures of this type, the result of direct observation, objectively viewed and without any other purpose but to please the eye through their truthfulness, are perhaps those subjects most eminently characteristic of the Dutch school. The only Dutchman whose work impresses as having been the result of deep cogitation is Rembrandt, who stands apart, a lonely figure among the greatest painters of all nations. In the two contrasting portraits here we may observe the growth of this faculty of thoughtful pre-consideration, from the direct and straightforward treatment of the *Portrait of his Father*, dated 1631, to the more penetrating observation revealed in the *Portrait of a Girl*, painted in his last decade. Two tiny but brilliant portraits by Rembrandt's precursor, Frans Hals, of 1617 and 1624 respectively, painted on copper, are of interest as illustrating the master's 'prestigious' handling as compared with the more deliberate movement of the younger painter's brush.

Even if genre pictures prevailed in the Dutch school above all others numerically, we must not forget that they were pioneers in landscape painting, the true forerunners of our English naturalistic school, at the point whence it forked in the person of Constable from

A TAILOR'S WORKSHOP: BY PIETER VAN SLINGELAND: EXHIBITION OF DUTCH PAINTINGS AT THE BIRMINGHAM ART GALLERY: CLIFFORD DUTTS

STILL LIFE: BY WILLEM KALFF: EXHIBITION OF DUTCH PAINTINGS AT THE BIRMINGHAM ART GALLERY: LENT BY CLIFFORD DUTTS, ESQ.

the Classic descent as exemplified in Turner. In this particular field the Dutch performance may be said to outweigh in importance its pre-eminence in genre painting. The Dutch painted all the seasons round, snow scenes as well as full-summer, moonlight, daylight and storm. In particular, they excelled above all others of their century in depicting with truth the movement and variation and the density of clouds. Nor were they less successful with the sea, as a whole swarm of marine painters bears witness, and as became a maritime people.

The earliest landscapist represented here is that rare master, Hercules Seghers, who, possessed of a most original vision and powers of interpretation in a highly personal idiom, had a predilection for the wilder and more solitary aspects of nature. The example shown is a departure from his usual preference for mountain scenery, but is typical of his sombre temperament, foreboding storm and stress, in an arid lowland landscape. Van Goyen is another highly individual landscapist, born like Seghers before the Sixteenth Century ended. The two river-bank scenes are typical subjects, in his limited, but pleasant range of pea-soup colouring, but his handling and breadth, as ever, have force and style and even something of grandeur. Jacob van Ruysdael also has this sense of grandeur, and in his *Snow Scene* shows an unwonted variation from his more familiar oaks and sandy dunes. Thus Ruysdael shares something of Rembrandt's brooding temperament, in his conception of landscape and especially in his forest solitudes. Another landscape, by a painter who strongly influenced Jacob Ruysdael and for whom we confess a particular weakness, is *A Mountainous Landscape with Water*, by Allaert van Everdingen, who lived between 1621 and 1644 in Norway. This picture was painted in the last year of that sojourn. The *Winter Landscape*, by Hendrick van Avercamp, is a fine example by a specialist in frost and snow scenes, so often enlivened by crowds of skating figures. With two paintings by Aelbert Cuyp, we come into the serener atmosphere of more open country and the glow of late afternoon. It is not easy to overrate the influence of this extremely versatile painter

A MOUNTAINOUS LANDSCAPE WITH WATER, BY ALLART VAN EVERDINGEN, DATED 1644. EXHIBITION OF DUTCH PAINTINGS AT THE BIRMINGHAM ART GALLERY: LENT BY CAPTAIN ERIC PALMER

whose figures and portraits, cattle and horses, are as accomplished as his landscapes, and frequently attain real greatness. Cuyp is said to have been an amateur, but if so he must have devoted himself with extreme selflessness to his art. Little, it is said, is known of his life, and it could be wished that it might be further explored. Yet another department of painting in which the Dutch excelled is that of still-life, inanimate objects painted for their own sakes, a branch in which they were unapproachable until the Frenchman Chardin challenged them in the Eighteenth Century. One of them, who specialized in the rendering of glass and silver vessels with fruit, was Willem Kalff, well represented in the example we illustrate. There are three of Jan van Huysum's scrupulously exact renderings of fruit and flowers, in one case with a bird's nest, a charming *Flowers in a Glass Vase* by Evert van der Aelst, and the National Gallery has lent its famous *Peep-Show of a Dutch Interior*. Seascapes by Willem van der Velde help to vary the scene, besides characteristic works by Emmanuel de Witte, *A Church Interior*; Paul Potter, *A Dog and Cat*; Ochtervelt, Nicolaes Maes, Quiringh Brekelenkam, Sanredam, de Keyser and other masters. The Director of the Birmingham Art Gallery deserves both thanks and praise for assembling this important exhibition, and gratitude must be extended to the many generous owners of Dutch pictures who made it possible. Dr Mary Woodall, Keeper of the Department of Art, has provided in the catalogue a most valuable introduction to Dutch painting of its great century.

THE BRITISH COUNCIL'S WORK IN 1949-1950

WE have received The British Council's *Report for the Year 1949 1950*, which has undergone a change in its methods of compilation since the last issue. The series of short articles with which it begins is planned to give the reader a more concise view of the Council's work in the various fields of its activities and of its handling of subjects considered to be of major importance. The Council's work in Europe is briefly sketched, followed in this order by articles on Work in Latin America, in the Middle East, the Far East, the Commonwealth, on what has been done for the Overseas Visitors in Britain, the Teaching of English, the Arts, the Sciences and the Distribution of Books and Periodicals. Though all these are of importance in the cultural scheme the Council has at heart, our particular concern is with its endeavours in the cause of the Arts. In its report there is some little grumbling that its motive is misunderstood, and that the public has considered 'that its major function is that of an advertising agent for the superior merits of "British culture" or the "British way of life".' Many may think the Council has only itself to blame. It now explains in a laboriously constructed paragraph that 'the Council's function overseas is primarily a patient work of explanation, contact, comparison, the giving of information and the teaching of the English language—that, in fact, it is a long-term work directed to a more solid appreciation of the ways, aims and achievements of this country in all the non-political aspects of its life, and not a short-term dazzle campaign.' The accounts for 1949–50 show that the Council's net expenditure totalled £2,853,758, as against the sum of £3,161,500 allotted to it by Parliament. Its gross expenditure, however, was £3,271,742, offset by receipts of £417,984. The sum expended on the Arts accounted for £239,000. The 'arts' in this connexion are defined officially as 'Drama, Music and those matters generally comprehended in the term "Fine Arts"—Painting, Drawing, Engraving, Sculpture and (in certain aspects) Industrial Design, Crafts, Architecture and Town Planning.' We have always believed that Music and Drama were comprehended in the term 'Fine Arts,' to say nothing of the pre-eminent claims of Poetry. During the year under review the Council sent an exhibition of *British Painting from Hogarth to Turner* to Hamburg, Oslo, Stockholm and Copenhagen. The Chairman of the Council, who visited Germany soon after the exhibition, found that 'the great sensation it had made extended to places far away from Hamburg like Düsseldorf, and [a somewhat odd assertion] to people who had not even seen it. It was commonly said that the exhibition had created a greater impression than anything else that had happened in Germany since the war, and had created a profound respect for Britain. Figures of attendance at the Künsthalle broke all their previous records. The same reactions were evident in the Scandinavian countries. . . .' This, though very gratifying, does not surprise us in the least. British painting of our earlier schools is almost unknown even now to foreign peoples who have never visited this country. In our student days, alas! many years ago, in Germany and even in Paris, it was often denied that we had a native school of painting, and we well remember the astonishment of foreign visitors to England who made the discovery that our painters were by no means destitute of genius. The truth is, that with the rarest exceptions such as Constable, English painters in the earlier days never sent their work to the Continent, finding their most satisfactory market in their own country. Turner was almost unheard of before Pissarro and Monet came here for refuge in the Franco-Prussian war. We believe that more English work of the Eighteenth and Nineteenth Centuries actually made its way to the Far East than to Europe. There was nothing at that time, so far as the present writer knows, to be seen in any public or private picture gallery in France, though there were quite a few English students in the Paris *ateliers*, and some of our painters exhibited fairly regularly at the Salon. For this reason, the work of making British art better known abroad by the Council must be warmly commended.

A NAPOLEON PORTRAIT FOR THE NATIONAL MARITIME MUSEUM

THE Chief of Naval Information at the Admiralty has sent us news that, through the generosity of Sir James Baird, the National Maritime Museum's collection of historical paintings has been enriched by a picture of outstanding importance. It depicts the Emperor Napoleon Bonaparte on board H.M.S. *Bellerophon* in Plymouth Sound in August 1815, after his surrender on July 15th. The

picture is well known from the once popular mezzotint by Cha Turner, who engraved so many of the plates in the *Liber Studiorum* of his great namesake. Its unique importance lies in the fact that as well as being a contemporary portrait in exceptional circumstances, it is actually accompanied by signed documents from Napoleon's personal staff, as well as from British naval officers (including the Captain of the *Bellerophon*), certifying the portrait to be an excellent likeness of the Emperor as he then was. Behind the Emperor is seen Marshal Bertrand.

The picture was painted by Sir Charles Eastlake, afterwards P.R.A. (1850 to 1865), who as a young man was making portraits when the Emperor was brought in the *Bellerophon* to Plymouth Sound. Eastlake hovered around the *Bellerophon* in a boat, making sketches which resulted in a small full-length portrait of the Emperor and another, life-size with additional figures which was purchased by five gentlemen of Plymouth.

The large picture was exhibited in London and the Provinces and brought the artist about a thousand pounds as the reward of his labours. It is interesting to know that this sum enabled him to visit Italy to enlarge his studies, and two years later to proceed to Greece. During his Presidency of the Royal Academy, he was appointed first Director of the National Gallery. Though himself industrious and able in his numerous undertakings, he owed much of his success to the active and energetic co-operation of his wife.

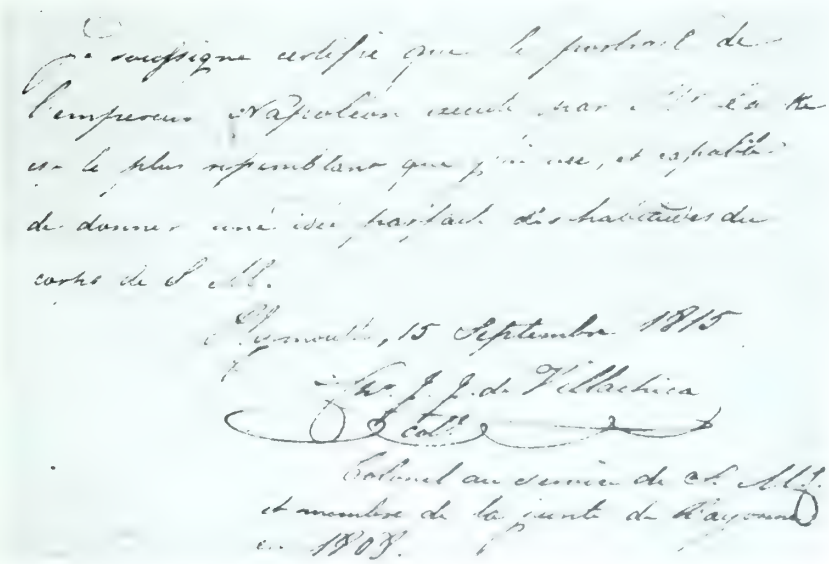
The picture, which is a large one measuring 101½ in. × 70 in., was at one time in the collection of Lord Clinton, whose ancestor purchased it from the Plymouth Library in 1824. According to Bryan, it was at one time in the possession of the Marquess of Lansdowne. It is now on exhibition in Gallery X of the National Maritime Museum, where it brings to an appropriate close the sea story of the Napoleonic wars.

The National Maritime Museum gives the information that H.M.S. *Bellerophon* was launched at Frindsbury, near Rochester, on October 6th, 1786. She served in the Battle of the Nile and at Trafalgar, and it was to her Commander, Captain Maitland, that Napoleon, who was subsequently held in the ship, surrendered himself on July 15th, 1815. Later the *Bellerophon* was converted into a convict hulk and sold and broken up in 1824 for £4,030.

NAPOLEON ON BOARD H.M.S. BELLEROPHON *IN PLYMOUTH SOUND, 1815*
BY SIR CHARLES EASTLAKE : IN THE NATIONAL MARITIME MUSEUM

OUR COLOUR-PLATES

THE subject of our cover and frontispiece in this issue is the attractive portrait of Sir William Clayton, Bart. (1762–1834), by Joseph Wright, A.R.A., now in possession of Messrs. Leggatt Brothers of 30 St. James's Street. Sir William was the fourth baronet of his line, who succeeded to a fine estate and became father of a general who distinguished himself in the Peninsular War and at Waterloo. He is seen here acting as a gardener, with his jacket off, in a landscape with woods and water, perhaps part of the family estate at Harleyford Manor, Marlow, Bucks, about to break up the soil with a spade. Beside him is a wheelbarrow containing plants. This is an excellent specimen of Wright's portraiture. This artist was particularly sympathetic with childhood and portrayed it with remarkable success and an adroit brush.



Je soussigné certifie que le portrait de l'empereur Napoléon exécuté par M. Eastlake est le plus ressemblant que j'ai vu, et capable de donner une idée parfaite des habitudes du corps de S. M.

Plymouth, 15 Septembre 1815

Chr. J. J. de Villachica
Colle

Colonel au service de S. M. I. et membre de la junte de Bayonne en 1808.

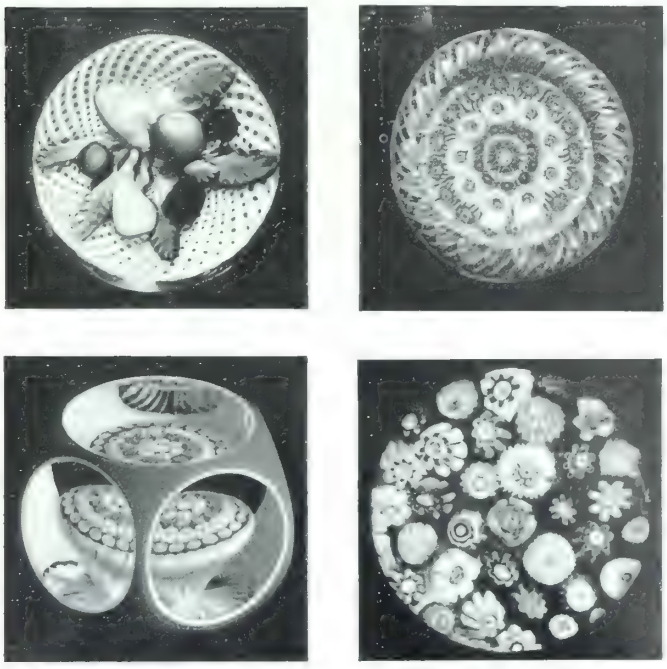
CERTIFICATE SIGNED BY C. J. J. DE VILLACHICA, ONE OF THE EMPEROR'S OFFICERS DECLARING EASTLAKE'S PORTRAIT TO BE THE BEST LIKENESS HE HAD EVER SEEN

Joseph Wright, elected A.R.A. in 1781, is usually referred to as Wright of Derby, from his native town, where he was born in 1734 and died in 1797, thus to distinguish him from Joseph Michael Wright, the earlier Scottish painter, and his younger contemporary Joseph Wright of America. In 1751 he arrived in London to become a pupil of Thomas Hudson, the teacher of Sir Joshua Reynolds, and later was under John Hamilton Mortimer. He specialized in firelight, candlelight and moonlight effects, the best known of which are *The Orrery*, now in the Derby Art Gallery, and *An Experiment with the Air Pump*, on loan to Derby from the Tate Gallery. Besides these, his best-known works are *The Blacksmith's Forge*, *The Destruction of The Floating Batteries at Gibraltar*, *Belshazzar's Feast* and the *Eruption of Vesuvius*. Several of these became very popular through mezzotint engravings, a process which lends itself very effectively to his strong oppositions of light and dark.

Our second colour-plate is of a beautiful Chinese robe, worn by courtesans of the first rank at the court of the Emperor Ch'ien Lung. It is by a Chinese artist and comes from the original *Catalogue of the Treasures at Yuen Ming Yuen*, the Summer Palace at Pekin, a remarkable work now in the Victoria and Albert Museum.

GLASS PAPER-WEIGHTS AT THE EDINBURGH FESTIVAL

PEOPLE are constantly asking us for information about glass paper-weights. It is evident that these interesting and attractive little articles are being eagerly sought after. As table ornaments they are pretty and colourful, moreover they serve a useful purpose in keeping one's desk in reasonable order and are easily spotted at a glance. Often they are of most ingenious design and their variety seems to be endless, calling forth wonder from the uninitiated how these brilliantly coloured and life-like objects happened to get into the glass. This increasing interest is shown by the inclusion of a number of fine and rare specimens in the recent *Exhibition of Flowers and Fruit in Art and Decoration*, organized by Lady Elphinstone, D.C.V.O., at the Signet Library, Edinburgh, during the Festival weeks. At this exhibition, Lories Ltd., of Wigmore Street, London, showed a collection of thirteen of the rarest paper-weights known, valued at no less than £4,000. Among them were a claret or ruby double-overlaid example made at the Clichy Factory in 1848, and the companion overlaid turquoise blue, a *Green Snake* specimen of extreme rarity and scarcely ever seen, but most difficult to photograph satisfactorily, and another with a spray of six red tulips on a green branch of foliage, which bears the original label of *Baccarat*, probably the sole example known. We should also mention the St. Louis specimen signed and dated S.L. 1848 (apparently a vintage year for paper-weights), a 'mushroom' with the rare coral-coloured spiral ring at the base. Another by Baccarat is the 'star dust' enclosing little figures of animals and birds among florets. All the examples shown were of important size. It might be of interest to refer collectors to an excellent little book on the subject of *Glass Paper Weights* by Evangeline H. Bergstrom, published by Faber & Faber two years ago, the centenary year of these we are describing. The book was reviewed in our pages in the September issue of that year. Mr. Bernard Hughes has also written an informative article on the same subject in his recent volume *Collecting Antiques*, published by Country Life.



GLASS PAPER-WEIGHTS EXHIBITED BY LORIES LTD. OF LONDON AT THE SIGNET LIBRARY, EDINBURGH, DURING THE RECENT FESTIVAL

ARTISTS GENERAL BENEVOLENT INSTITUTION

WE have received from the editorial office of *The Studio* the following appeal which we are asked to publish in our present issue, and we gladly join our own entreaty for help in this deserving cause.

To the Editor of 'THE CONNOISSEUR.'

A.G.B.I. These four letters are the hope of artists, their wives, widows, children and orphans, who have fallen on evil times.

They stand for the Artists General Benevolent Institution, a voluntary organization, which quickly investigates any case of need brought to its notice. Its workers are mainly honorary: its expense ratio is very small.

For the current year, I have the honour to be a Steward, appointed by the Arts Club, and I want to make this year's collection a record. The need is great, the cost of keeping alive is higher than ever before.

Readers of *The Studio* know how much the artist contributes to all that makes life worth while, and I come to them for help in this great cause. Please send me as much as you can spare (however small the amount) to relieve the suffering and anxiety of at least one of these less fortunate than yourself.

Subscriptions should be addressed to— F. A. MERCER, *Steward 1950–51, Artists General Benevolent Institution*, The Studio, *66 Chandos Place, London, W.C.2.*

To the Editor of 'THE CONNOISSEUR.'

SIR,—The City of Lincoln's special contribution to the 1951 Festival will be an exhibition of English Church Plate and Vestments. This has been recognized by the central festival authorities and by the Arts Council.

The authorities of the city's Usher Art Gallery are in a very good position to make the best of such an exhibition, for a collection of fine plate from the churches of the Diocese of Lincoln, including several pre-Reformation examples, was shown in the gallery in 1937. The review of the resources of the diocese was taken largely to effect the security of these treasures when war was impending. That review will now stand the gallery authorities in good stead, for all the valuable specimens are fully documented and their whereabouts known.

For 1951, resources beyond the diocese are being drawn upon, and already important exhibits from many parts of the country have been promised. This review of a special branch of the silversmith's art should appeal strongly to visitors wishing to appreciate English culture and craftsmanship through the ages.

The Director of the Usher Art Gallery, Lincoln, would be obliged by any information that would be of assistance in assuring that no important source is left untapped.

FRANCIS J. COOPER, *Director.*

City of Lincoln Art Gallery.

To the Editor of 'THE CONNOISSEUR.'

SIR,—The Hakluyt Society has in preparation an edition, from the original MSS., of the Journals of Captain James Cook on his three voyages to the Pacific and round the world. It will contain, in addition to the annotated text of Cook's Journals, a group of studies on special aspects of his life and achievement, including a catalogue of works by artists who sailed with him.

This catalogue is compiled by Mr. Bernard W. Smith, of the Sydney Art Gallery, who wishes to make it as comprehensive as possible. We should be grateful for reports of drawings or paintings by Cook's artists, particularly William Hodges and John Webber, which exist in private collections or in smaller public collections. Communications may be sent to the Hon. Secretary, Hakluyt Society, c/o British Museum, London, W.C.1.

R. A. SKELTON, *Hon. Secretary.*

To the Editor of 'THE CONNOISSEUR.'

THOMAS JOHNSON'S CANDLE-STANDS

SIR,—Though the matter is of no great moment, I should perhaps

A GROUP OF DESIRABLE ANTIQUE ENGLISH OBJECTS EXHIBITED BY MESSRS. E. T. BIGGS & SONS LTD. IN THEIR SHOWROOMS AT MAIDENHEAD, BERKSHIRE

mildly protest against your statement in the Souvenir of the British Antique Dealers' Fair that the Rococo candle-stands formerly at Hagley (one of which has been purchased for the Victoria and Albert Museum) were assigned by the late Percy Macquoid and myself in *The Dictionary of English Furniture* to Chippendale, whereas Miss Jourdain is of opinion that they are carved by Thomas Johnson. In that work (now in process of revision by me) there are certainly a number of ill-founded attributions to Chippendale—twenty-five years since we knew very much less of him—but concerning these stands there is really nothing to retract. The relevant text under Stands—Candle, Vol. III, page 143, points out that, though the charge was made against some of the more fantastic designs in the *Director* that they were 'impossible to work off,' nevertheless such conceits were sometimes executed. The Hagley stands are cited as examples within this fantastic category, resembling an engraving dated 1760 in the third edition, and, 'even more closely one published by Johnson two years earlier.' The reader is then referred to the Note on Johnson (Vol. II, page 272), which is illustrated by a reproduction of his design for these candle-stands. In *Georgian Cabinet-Makers* one of the stands is reproduced, and they with the girandoles are attributed to Johnson.

RALPH EDWARDS.

Victoria & Albert Museum.

To the Editor of 'THE CONNOISSEUR.'

SIR,—May I, through the courtesy of your columns, bring the formation of the Antiquarian Section of the British Horological Institute to the attention of your many readers likely to be interested.

Briefly, the Section purposes to afford mutual ground and a focal centre for those who share, in any degree, an interest in antique clocks and watches, etc., and to advance the knowledge and appreciation thereof.

M. C. AIMER. *Hon. Secretary.*

British Horological Institute,
35 Northampton Square, London, E.C.1.

NOTES FROM OUR PROVINCES

LEFT over from our provincial survey for lack of space and urgency of time in our last issue is the illustration of a group of fine furniture in the showrooms of E. T. Biggs of Maidenhead. This house, so well known for old silver, jewellery and antique furniture, invites a visit from those in quest of desirable acquisitions, and, to convenience week-end callers, remains open on Saturday afternoons. The distance from London by motor is a mere twenty-five miles by the main Bath Road, or thirty-five minutes by fast train from Paddington. Our picture shows a Chippendale carved and gilt mirror with its original plate glass, a Chippendale mahogany serpentine chest with fluted corner columns, a small long-case clock by Thomas Tompion in walnut of great value, a pair of George I silver candlesticks by Matthew Cooper, 1717, and a Queen Anne cup and cover by David Willaume, 1702. Another well-known house omitted from our touring visits is that of Mary Bellis of Bournemouth, who as principal is constantly making surprising discoveries of out-of-the-way pieces of old oak. Two of the more interesting of these are an early-sixteenth-century panelled oak chest carved in the Gothic style, and a late-sixteenth-century artist's oak table with a drawtop extension and a cupboard with a dropping drawer. This sturdily built and attractive piece of furniture is of a type rarely come by, and is seen in our illustration. From its appearance it seems to be in impeccable preservation.

A LATE SIXTEENTH-CENTURY ARTIST'S TABLE IN OAK WITH A DRAW-TOP EXTENSION : AT THE SHOWROOMS OF MARY BELLIS, [illegible] NO. [illegible]

NEW BOOKS REVIEWED

REMBRANDT

By Jakob Rosenberg

Two vols. Harvard University Press. London: Cumberlege. £4 10s.)

IN volume one Dr. Rosenberg, in a narrative which can be enjoyed by the unspecialized student, relates Rembrandt's biography to his work and contemporary background. The 281 plates that fill volume two are in photogravure, the black ink toning well with the cream paper. The only coloured plate, a frontispiece of a self-portrait, is hardly good enough to make anybody regret it is the only one. One actually gets more sense of colour from many of the monochrome reproductions of paintings because the artist's chiaroscuro survives. Moreover, Rembrandt's etchings and drawings are also well represented. The reproductions include some pictures by other artists, these being helpful in illustrating the critical argument, especially, for example, in the specimens of Franz Hals.

The plates are arranged to reflect the order of themes in the text, which treats the work mainly by type and subject—portraits, landscape, Biblical, historical, genre and mythological subjects—and finally style and technique receive further consideration to supplement that implied in the foregoing divisions. The only complaint that the most fussy reader could make about the narrative is that rather much of it consists of mere verbal descriptions of pictures that are reproduced. Besides being informative, however, this lucid text enhances the effect of such a rich and finely selected series of reproductions. With the main ideas in mind of Rembrandt's development one can study the reproductions with a sense of growing revelation.

Dr. Rosenberg's sympathy with the man behind the artist not only adds to the interest of his narrative for most readers, it strengthens his most crucial exegesis. This is based on Rembrandt's portraiture, especially by comparing it with Franz Hals's emphasis of the momentary aspect. We are led to see the key to Rembrandt's more profound art here. 'In Rembrandt's mature portraits,' says the author, 'we feel the sitter's past coming into the present and even some premonition of the future. The momentary aspect, although not overlooked, is subordinate to the more comprehensive and profound visualisation of man's whole existence.' After all, Rembrandt's superb technique in the narrower sense can carry much of such philosophical appreciation that is really an expression of how the critic's mind has been stirred. A similar experience comes of the intelligent reading of Shakespeare. And the biographical element is relevant, because the subtlety and universality of the art result not merely from genius (that is taken for granted) but from the artist's profound experience of life. It so happens that Dr. Rosenberg had a rich and sympathetic theme in Rembrandt's biography, and also in the remarkable era of Dutch art which was the soil that nourished his genius.

Besides the Bibliography and the Index in two parts, Dr. Rosenberg provides many notes to the text, and for the reference of the more scholarly, a Concordance listing the pictures that the chief authorities mention. Against about 120 of the 800 paintings he places an asterisk to show that he has not seen the original himself. The authorities from which his list is compiled are Bredius (Phaidon Edition of 1937); Valentiner (*Klassiker der Kunst* and Supplement), Bode, and Hofstede de Groot (*Catalogue Raisonné*, Vol. VI). Dr. Rosenberg has also indicated all the pictures which he is not prepared to attribute to Rembrandt.

What might be called the humanistic quality of Dr. Rosenberg's criticism makes this work outstanding when it is supported by such adequate scholarship. Many of us might think the scholarly minutiæ less important than making the student understand what survives to-day so potently in this seventeenth-century artist's work. But they are here for those who want them; the author was formerly Curator of the Print Room of the Berlin Museum, and is now in charge of the Fogg Museum of Art as well as Professor of Fine Arts at Harvard.

Although the point is of secondary importance, it is interesting that Rembrandt's fame while he was still young made his work collected in England, first by Charles I, and then by other rich patrons. Several of the pictures selected for reproduction by Dr. Rosenberg are from the Royal Collections and also from the Devonshire Collection at Chatsworth.—R. L. M

COLLECTING ANTIQUES

By G. Bernard Hughes

(London: Country Life Ltd. 1949. £2 2s. net)

AS long as there are collectors of antiques there will be Collectors' Books published to meet the demands of those who are not experts. Life is so short and the field of collecting so wide that none, perhaps, can dispense with some aid in deciding upon the authenticity and dating of their fortunate finds. Hence the popularity of this type of book.

The present volume, *Collecting Antiques*, by G. Bernard Hughes, is a valuable addition to the category, for several reasons which will become obvious to the reader as he peruses its three hundred and fifty pages, before depositing it permanently upon the shelves of his bookcase for further reference, as occasion is sure to demand.

It caters for collectors of a wide range of subjects, of which the author exhibits a very practical knowledge. He assembles facts about such fascinating objects as Battersea enamels, Japan ware, Samplers, Lace, Toby-jugs and Pottery cottages, Wax miniatures, Baxter prints, Paper-weights and Papier-mâché, to mention only some.

Perhaps a reviewer should not intrude his personal tastes in a short notice like this, but the writer is particularly pleased to see chapters on the Willow-pattern plate, Old English maps, Tunbridge ware and Fans, and to find the author in every section marshalling information and clues to dating with commendable definiteness. It is a good-sized book and well illustrated. Moreover, it is a book without 'padding,' which gives briefly just those facts we need to know. Eminently readable, it will be found to be of great use to the collector as a reference-book on practically all kinds of collectable antiques, except pottery and porcelain (in its wider sense), gold and silversmiths' work and furniture. These it does not touch.—C. G. E. B.

MASTERPIECES OF GREEK COINAGE

By Charles Seltman, Fellow of Queens' College, Cambridge

Copiously Illustrated

(Oxford: Bruno Cassirer. 21s. net)

WHEN we look at a coin we see something symbolic of wealth and power which it seems fitting should bear decoration according to its value. The average man, however, looks at a piece of money solely in terms of its purchasing power. It is not so fitting in this instance, in which Mr. Seltman draws our attention to the aesthetic aspect of the most beautiful coinage the world has ever seen. The artists of Greece never failed to enrich every mortal thing they touched, with the praiseworthy intent to give delight to the eye. Such specimens as those with which Mr. Seltman has chosen to adorn his book are worthy to be termed 'masterpieces.'

The quality of vigour in them is the first thing that catches the eye, but behind the powerful execution lies the faculty, innate in the Greek artist, that of harmonious design. In other words, these coins seem to have come into being by nature without mental effort, plotting or planning. It was an admirable idea to reproduce side by side with photographs of the original size, their images on a much-enlarged scale. These enlargements, it is justly contended, provide that severe test which 'only first-rate works of art will stand.' Let

HERAKLES STRANGLING THE NEMEAN LION · ENLARGED FROM A COIN BY PHRYGILLOS : FROM *MASTERPIECES OF GREEK COINAGE* : SELTMAN

anyone take a piece of money from his pocket and compare it with one of the illustrations, and its inferiority will be apparent at once. We know, of course, the old demur, when extolling the powerful relief of these ancient coins, that it was a defect in them that they could not be piled. They were never intended to be 'piled.' Incidentally, the only people we have observed piling coins in these days happen to be publicans. Unquestionably there has been a steady decline in the design of coinage ever since the apogee of Greek art. The harmonies achieved by the Greek artist were the outcome of an instinctive respect for nature at its highest development, resulting in a perfect convention which emphasizes all the rhythmic lines and salients which could give effect to his purpose. Take, for example, the illustration we reproduce here, *Herakles strangling the Nemean Lion*, signed with the initial of Phrygillos. This artist must have seen a lion in action, or at least was, as Mr. Seltman says, 'a man who knew what lions look like.' Every muscle of the beast is tensely employed in the struggle, but with what breadth is this power summarized! And with what fury he attacks the hero, who is bending all his strength to throttle his adversary. This coin is barely three-quarters of an inch in diameter, but the enlargement reveals the perfection which so often conceals the art. As a design it is a pure masterpiece. Thrust, balance, movement, adaptation to space, every essential quality we look for is present, expressed in modelling of unsurpassed vigour. Again, who can fail to admire the space-filling excellences of the four-horsed chariot by the Demareteion master commemorating the 480 B.C. victory of Syracuse? In this field (of chariot design), as well as in that of the god-like heads, with their attributes, by Euainetos and Kimon, the engravers of Syracuse reached perfection itself. There is much the modern medallist can learn from the specimens reproduced in Mr. Seltman's book, and his learned disquisition on the subject is so happily presented that it is a delight to read and to partake of his enthusiasms.—H. G. F.

TWENTIETH-CENTURY SCULPTURE

By E. H. Ramsden

(London: Pleiades Books Ltd. 25s.)

'BROADLY speaking, the history of Sculpture in Europe follows the same lines and conforms to the same pattern in every country.' Logically it seems odd that such an opening should herald a geographical arrangement steadily plugged through. It would have seemed more convenient to have classified this sculpture according to its main variants in technical approach—not perhaps into the three main styles of the Classical, the Gothic and the Baroque, as they are here treated, but more intimately as the works naturally combine in groups before our eyes. There is the work (generally in portraiture) which is really Impressionist painting in the round of a pointillist character and dates from at least as far back as that day when the Chevalier Bernini pointed out to a circle of Academicians that if you covered a real man with a smooth coating of white wash he no longer looked natural, so that his surfaces needed to be broken down. Pierre Troubetskoy, Kolbe, Rodin, are instances. Epstein in his best period is a particularly good example of the possibilities of this technique. Hildo Kolbe's figure (plate 42) shows it in more standardized form, *bien lézardé*, in even scales. There are the Cubists using arbitrarily simplified units to make the more clear the interpenetrations of their solids—and the group, to which carvers of lettering often belong, who think of carving as the act of incising grooves in surfaces conceived as flat, and the opposite group in love with convexities, who must proceed by a process of erosion and create, with infinite and delicate labour, very much what nature achieves automatically in a river bed—who produce sometimes, nevertheless, what looks just as evidently a result of internal gestation, like some unknown semination dropped into the sunlight to ripen. There is the balanced consideration of many demands, as with the prudent Maillol, looking a little domesticated besides Mestrovic, who is a somewhat cheapened Donatello. Milles, to accept Mr. Ramsden's very apt adjective, is a more bland Mestrovic.

And, with these names we do, of course, see why a geographical arrangement is tempting, because, with sculpture much more than painting, the State, the City, is so often a collaborator. The most astonishing example is, of course, Vigeland. But Mestrovic has been as much a professional Serb as a professional sculptor, and Milles is a national institution. Could we imagine even some gigantic works by Bourdelle being the result of private enterprise?—T. S.

LES AUTOMATES: FIGURES ARTIFICIELLES D'HOMMES ET D'ANIMAUX

Histoire et Technique

Par Alfred Chapuis et Edmond Droz

506 Illustrations, including 18 Colour-plates

(Neuchâtel: Éditions du Griffon. Paper £8 8s.; Cloth £10; Half-calf £11 10s.

Distributor for Great Britain

Felix Rose, 54 Blenheim Terrace, St. John's Wood, London, N.W.8

SO much information has been gathered together by the authors and learnedly discussed in this massive volume of over 420 pages that it may justly be acclaimed as the most important contribution that has yet been made to our knowledge of automatic figures. The subject is one of extraordinary fascination, which has occupied the minds and stirred the imaginations of men from immemorial time. The appeal to humanity of such wonders goes back to the fabled workshops of those cunning, if legendary masters, Hermes Trismegistos, Haephaestos, Prometheus, Daedalus and Pygmalion. The credit of being the first of the ancients, however, to have accomplished actualities in the fabrication of genuine automatic figures appears to belong to Hero of Alexandria, who worked in the time of Ptolemy Philadelphus about the Third Century B.C., and his contemporaries Ctésibius and Philo of Byzantium. Diagrams are given by the learned authors illustrating Hero's famous automatic theatre.

In the desire to invent something that simulates life there seems to lurk a human vanity that aspires to the prerogative of the Creator. There is latent in every man a love of provoking wonder, often accompanied with the wish to deceive. But analysis of motive must be left to the speculative philosopher. The resulting marvels of these enthusiasts have been summed up and described in this monumental history compiled by Messrs. Chapuis and Droz and lavishly illus-

trated. M. Chapuis is the famous historiographer of horology, and M. Droz, it should be mentioned, is Professor of the School of Mechanics at Neuchâtel. The book is actually an extension of a former publication, *Le Monde des Automates*, written by M. Chapuis in collaboration with M. Edouard Gélis, which appeared in 1928 and was crowned by the *Académie des Sciences* of Paris. This work, up till now, was the only really important one in existence on the subject, and has long been out of print. The entire subject has been revised in the light of fresh research aided by many other proficients in technical science.

The golden age of these mechanical inventions was the second half of the Eighteenth and the first years of the Nineteenth Centuries, and the seat of manufacture focused mainly round the central European countries, particularly in Switzerland and the region of Paris. Thence these wonders fed the courts of Russia, India and more distant China. Though greater scientific marvels are in being to-day, the incomparable technical skill and artistry of the horologists and makers of automatic figures of that age cannot fail to command our highest admiration. Many of these delicate and beautiful inventions, so exquisitely perfected in every detail, seem to be endowed with every attribute of life short of actual sentience.

The present work begins with the primitive moving images and masks of ancient Egypt made in the service of religion, which in a period of undeveloped mentality might well be supposed by the superstitious to be endowed with miraculous powers. Numerous references by Greek and Roman historians are cited, and if no examples of their automatic figures exist to-day, their counterparts may still be found in the articulated images and monstrous masks of Polynesia and other primitive civilizations.

What a world of cunning invention is opened up here in a thousand different manifestations. We pass from the mechanical contrivances in which the Arabs showed such surprising adeptness, to the clepsydras, the moving theatres and dioramas of the Renaissance, clocks with working figures in immense variety—a number of which are illustrated, showing their mechanisms—there are self-playing musical instruments, conjurers, magicians, singers, fortune-tellers, games-players, walking, talking and performing robots, some of which have positively a hair-raising effect on the observer.

The Chinese seem to have had an unappeasable taste for these wonderful toys, many of which came from the workshops of James Cox of London, a genius in mechanics who flourished in the second half of the Eighteenth Century. It is, in fact, his name more than any other which is associated with the Chinese importations of fantastic clocks and watches. The authors tell us that he designed his *bijoux* not only in the European fashions but also in the Chinese taste, with 'mechanisms of extreme complexity and especially with an extraordinary richness of decoration.' The accounts of some of his creations fill us with amazement. The most sumptuous of them all, sent to Canton in 1769, had 'a cabinet (*boîte*) entirely of gold and silver with nearly a *hundred thousand* stones, diamonds, rubies, emeralds, pearls, etc. Its complications were extreme.'

We must not omit mention of the brothers Rochat (of whom Louis was the most distinguished) and their singing birds with movable wings and natural feathers, one of which, fired from a jewelled pistol, we described and illustrated in THE CONNOISSEUR for March last. The entertainment to be had out of this book is endless and the patiently acquired erudition of the authors excites our utmost admiration.—H. G. F.

VIOLINS AND VIOLINISTS

By Franz Farga. Translated by Egon Larsen

(London: Rockliffe, Salisbury Square. 25s. net)

WHO does not wish to learn more about the violin? That instrument of mystery which is the very ultimate voice of music, an instrument perfected over two hundred years ago, which defies further improvement and is perhaps incapable of it. Yet how sad it is to learn that these masterpieces of the lutanist's art are doomed. Scientists have told us that their span of life is a limited one, that after a given number of years the virtue dies out of the wood and that many of the finest and most cherished violins are approaching a not-far-off death.

Of all musical instruments the violin is the most like to a living thing, responsive, temperamental, tractable and elusive in turns, giving up its secrets only to the favoured few, as various and individual in its nature as are members of the human family.

Franz Farga's book will make all its readers ever grateful. Having absorbed the several chapters they will know more than they ever dreamed of knowing about the beginnings and development of this noblest of instruments and of the great creators of the masterpieces which emerged from the *ateliers* of Cremona, of Absam in Austria, of Milan, of Naples, Rome, Venice, Mirecourt and Paris. The secret of the much-discussed Italian varnish is made the subject of a detailed inquiry, though it remains a mystery still. There is, further, a special chapter on the English school of violin makers, a school not by any means to be despised, contributed by E. W. Lavender, the learned Editor of *The Strad*.

Such is the romance involved in the making of a violin that the histories of all the master makers read like a series of incredible fairy-tales. Not all of them were so fortunate as the Stradivari; poor Jacob Stainer, one of the greatest and most original of all violin makers, led a life of extreme hardship and, persecuted on every side, went mad and passed from this life unnoticed, to remain forgotten by the world for several decades. The photographs of celebrated violins together with their details which illustrate this section of the book are as excellent as they are instructive, many of them being of full-page size, which gives the reader an opportunity to study and compare their beautiful lines and structural features.

The second part of the book, devoted to the great players, is no whit less compelling in interest than the first. Stories of these magicians of the bow are endless, and such is the spell worked by the violin under their hands that some of them almost strain our belief. Naturally those concerning Paganini top the list, with Tartini a good runner-up. The author gives evidence of much knowledge and critical acumen in his estimates of the styles and methods of these great players, and is as well aware of the theatricality and showmanship of some celebrated executants as he is of their genuine accomplishments. He has also provided us with a large number of portraits of the most renowned of these virtuosi, which reveal a surprising variety of types and temperaments, yet all bearing the unimpeachable stamp of musical genius; or is it the glamour which seems to enhalo everyone who becomes master of the violin? Naturally the earlier portraits are from prints or paintings, and, as such, a certain amount of idealization is inevitable. The drawing of Paganini (Plate cvi) is wrongly ascribed to R. Hamerton. It is clearly from a lithograph after the original drawing by Daniel Maclise in the Victoria and Albert Museum. The two nearest players in the background are Lindley the 'cellist and Dragonetti the double-bass player. A reference to the Duke of Leicester on page 26 should be corrected to the Duke of Leinster.

This book shows a great deal of insight and research, and will certainly be treasured by all violin lovers. No romance of fiction could be more absorbing.—H. G. F.

HERALDRY

By J. S. Milbourne

(London: W. & G. Foyle Ltd. Illustrated. 2s. 6d. net)

THAT this little work is a true scion of the old, well-thumbed armorial handbooks is obvious long before one notices an acknowledgment to Bernard Burke, Boutell, and Cussans on page 80. It is just the sort of manual resorted to by tyros in search of instruction, and by the more experienced for a refresher on one or other of those pedantries which the wise ignore as much as possible. For this is the heraldry of the decadence, of Mumblazon and of Dryasdust, delighting in precisions meaningless to mediaevals. Indeed, nothing could be further from the great aesthetic of armory than some of Mr. Milbourne's illustrations, of which the achievement in his Fig. 1 is an excellent example of how not to do it, while his helmets

BRAMBLE (HERBAL OF APULEIUS : BODLEIAN, OXFORD) AND *WOLF'S COMB* (ANGLO-SAXON. MS. *C.* 1050 B.M.) : FROM *THE ART OF BOTANICAL ILLUSTRATION,* BY WILFRED BLUNT : PUB. BY COLLINS, LONDON

of degree owe much to the abominable types so characteristic of what had veritably become a 'silly science.'

In so saying, one must also indicate one's sense of Mr. Milbourne's industry. That his book has its uses as an introduction to a big subject, and that, in one way and another, it covers a deal of ground must be allowed to it. Within the limitations of 'handbook heraldry,' it is at many points commendable, though to place implicit trust in it would be unwise, as is sufficiently illustrated by the inadequate definition of *Baroness* as 'a peeress in her own right.' And if a *Burgonet* be a 'steel cap or helmet worn by infantry during the fifteenth and sixteenth centuries'—a generalization in urgent need of sprinkling with *sics*!—why illustrate with a 'pot' of the Seventeenth? -F. G. R.

THE ART OF BOTANICAL ILLUSTRATION

(The New Naturalist Series)

By Wilfred Blunt, with the assistance of William T. Stearn

47 Colour-plates, 32 Black-and-white Plates, and 75 Figures in the Text

(London: Collins, 21s. net)

WHAT a delightful art this is! To look over the pictures first (as one nearly always does with a new book) is not at all to disparage Mr. Blunt's charming and learned text. It is rather to whet the appetite to a greater relish for his delectable chapters. We predict a rush on this book by the immense public now devoted to floriculture and its history. Mr. Wilfred Blunt, who is both an artist and a specialist in all that concerns botanical illustration, has sifted a vast amount of material to gather up in one garland all that is seemly and pertinent to a single book, and he has his reward in the appearance of this beautiful example of the book-builder's art. He includes drawings made for the scientific purposes of the botanist and those created purely to kindle aesthetic rapture, but to the true flower-lover all will be regarded as works of art in their own right. These illustrations begin with examples culled from Egyptian and Cretan sources and come all by pleasant steps and stages down to an example in colour of the cuckoo-pint so feelingly painted in 1948 by Miss Helen Garside.

It is hard to believe that the general appreciation for flower-painting is a phenomenon of quite recent growth. Mr. Blunt tells us that twenty or thirty years ago there was almost complete apathy with regard to it. Yet I seem to remember a revival before then, and that some 'one-man shows,' with which I had something to do in encouraging, were completely sold out by closing date. We know, of course, that there has been an almost fabulous rise in the market value of old Dutch and French flower-pieces, but this applies to so many forms of art (sporting pictures, for example). However, it is no great matter. 'Flower-paintings,' as Mr. Blunt says, 'have become the rage.' Here once more interposes the hand of prepotent Fashion, in this instance beneficently exercised. We can all deplore the terrible depredations of some of those slaves of Fashion who ruthlessly tore up priceless books of flower-prints to turn them into table mats and lampshades. I am afraid this wickedness is still going on, though mainly in cheap reproductions sold at high prices. In a review, one cannot begin to catalogue the flower-masters represented in the book. The Continental as well as the English painters have been drawn upon and adequately illustrated, and the very important schools of the East, of India, China and Japan, have a chapter to themselves with one or two beautiful examples reproduced.

Of Redouté, the man of roses, and the most fashionable of flower-painters in his day, and even now, Mr. Blunt quotes an amusing description from J. F. Grille, author of *La Fleur des Pois*, which seems almost unbelievable. 'A stocky figure with elephantine limbs; a head like a large flat Dutch cheese; thick lips; a hollow voice; crooked fingers; a repellent appearance; and beneath the surface—an extremely delicate sense of touch; exquisite taste; a deep feeling for art; great sensibility; nobility of character; and the application essential to the full development of genius.' Such were the contradictions wrapped up in this singular devotee of the botanical art. To possess this book is to own to a feeling of gratitude to Mr. Blunt and his publishers, and it is a gift at the price H. G. F.

OLD ENGLISH FURNITURE

By Therle Hughes

(London: Lutterworth Press. Illustrated. 21s. net.)

ALMOST all of our extensive literature on antique furniture has come into being during the last fifty or sixty years. Indeed, so liberal has been the output during this relatively brief space of time that not a few advanced students hold the view that no room is left for anything but strictly specialized investigations.

With this attitude I am not altogether in sympathy. Experienced collectors are well aware of the need for clearing up those obscurities which can yield only to specialist research, but that there remains a need for reliable popular text-books seems to me evident. As it is, some of the general surveys stand in urgent need of revision, and it is too much to expect oncoming generations to place implicit trust in such as these, even when they are still obtainable. To limit popular exposition is to risk curtailing the rise of 'new' collectors.

Among the more recent 'general' books on furniture to come my way, Therle Hughes's *Old English Furniture* is one of the most promising. Interesting, useful, soundly based, it has, within its limitations, the air of being considerably more than a rehash. In so saying, I am not committing myself to agreement with its author's every statement, but her ratio of accuracy is high, and that is as much as any writer on furniture can hope to achieve. In short, this book, well and profusely illustrated, thoughtfully approached, is good enough to stand criticism without serious damage to its merit.

If the author's indebtedness to earlier authorities is, as it seems to me, somewhat scantily acknowledged, her book is no uncritical compilation, and suggests personal investigation and experience,

One of its disadvantages is an occasional lack of consistency, as when, on page 120, we are told that 'By the early seventeenth century the English bedroom still lacked such comforts as looking-glass, . . .' whereas on page 162 the matter is a good deal better handled. Again, on pages 18–19, we read that in the early Tudor period 'Furniture was still nearly all made for the wealthy minority' (which I take leave to deny as a generalization), whereas a somewhat better-balanced picture of conditions is given on page 126. It is true that, in one sense, the 'authenticity of much so-called Gothic wood-carving' is doubtful, but this again as a generalization has its pitfalls; and to say that in the early Stuart period 'Picturesque Gothic work was forgotten' is altogether too sweeping a statement.

'Kyston' for Kytson (page 135) is one of those misprints we have all of us suffered, though I confess to an impish delight over 'Grosbeste' for Grosteste (page 100). The date attributed to that bishop should also be rectified.

These and some other details need reconsideration, but as a whole the book is justified and can be read with profit. The author's chapter on Country Chairs is well handled, though my own experience of 'Windsors' inclines me to believe that more of them were stained or painted than she is ready to admit.—F. G. R.

WAYS WITH WATERCOLOR

By Ted Kautsky

(New York: A. N. A. Reinhold Publishing Corporation; and Chapman & Hall. 80s. net)

TO be well known in art in these days does not signify any technical or mental ability to create fine works. Since critical standards have been hopelessly confused, any rubbish can be hailed as masterly. And quite a few of the worst painters have hordes of followers as incompetent as themselves. It is therefore a pleasure to read a book that purports to teach the subtlest of art media, water-colour, by an executant who can really show the way to expression. Ted Kautsky is an American artist with a powerful, realistic touch which reminds one of the work of Ennis. His style is direct, lucid and immensely confident, whether he is painting landscapes, buildings or seascapes. Kautsky uses a full brush on an adequate drawing in pencil or chalk. Such a water-colour as *Old Wharf* (page 94) proclaims him to be a master of his medium, and this work in itself is a lesson as to how water-colour can be handled in the best modern way. There is nothing precious, abstract or pseudo-mystical about Kautsky's vision of the world. His subjects are eminently identifiable with normal human experience. Such work, of course, is the result of long practice with a medium so often perverse and intractable; and I can well imagine how many conscientious efforts have gone to the perfecting of his technique. It is, however, a technique that any good amateur can follow and profit by. Kautsky's notes on 'how to do it,' and the colours he uses, are likewise clear and instructive. Here is a book that every aspirant to this enchanting art should consult.—A. B.

FARM AND COTTAGE INVENTORIES OF MID-ESSEX, 1635–1749

Edited by Francis W. Steer, F.R.Hist.S.

(Chelmsford: Essex Record Office Publications, No. 8. Illustrated. 30s. net)

I WONDER whether anyone who has not adventured in the same or a near-by field of study can form an adequate mental estimate of the labour that must have gone into the making of this unusually important book? To collect the basic material for it from original sources would alone be a formidable task, added to which there is the tricky business of co-ordinating and explaining it all. For Mr. Steer's is no mere compilation; his subject is thoroughly studied in its every aspect. He gives his facts *in extenso*, and metaphorically squeezes the last drop of juice from them. It adds to one's respect for his performance when one reads, in an official note by the Chairman of the Records Committee of the Essex County Council, that Mr. Steer undertook this research 'wholly outside his normal duties.' As Mr. Steer is Senior Assistant Archivist to the Committee, it can be accepted that his hands were already full enough. Yet this great labour of love shows not the slightest trace of scamping. It is not, in any sense, Love's Labour's Lost.

Mr. Steer's *Inventories* could be considered from many aspects. Genealogists, students of bygone life and manners will be as obliged to him as will the general antiquary or the specialist connoisseur. In this review, it must mainly suffice to consider some of the details which appeal to a writer on furniture, though students of silver, pewter, metalwork, weapons, ceramics, costume, bygones and old farming implements would also be well advised to explore the various documentary allusions which add pith and point to knowledge of the actual objects. Mr. Steer is concerned not with the products of the great craftsmen, but with those of the 'humbler artisan': an aspect of furniture-studies now in process of receiving its due share of attention. As one who can reasonably claim some knowledge of country furniture, I am confident that Mr. Steer's is not only a notable contribution to the subject, but one which, so far as its merits are concerned, should be of permanent value.

Though much of the book is taken up with the inventories themselves in datal order, their content and its implications are excellently summarized in an Introduction which gains by the inclusion of more or less contemporary drawings reproduced from Harl. 2027, and from other sources. Half-tone illustrations display furniture, etc., of a kind described in the text. So concise is Mr. Steer's handling of his material that anything, however humble, in which one happens to be interested, is easily located; added to which there is an efficient index. It is a pity that the binding of so excellent a book should not have been more pleasing, though at least it has the merit of durability; but anyone desirous of first-hand documentary evidence concerning farm or cottage households in the period covered has here virtually all that could be wished. Though the inventories are Mid-Essex, they tell, to a great extent, of generally prevailing conditions. Furniture (to mention that alone), the values placed on furniture, old terminology (so often at odds with modern collectors' jargon), can here be studied in the very atmosphere of the period. Added to which, in Mr. Steer we have a scholarly guide.

What, for instance, was the item listed as a 'hare Cuboard' in an inventory of 1666? Not (as some might too lightly guess) a food-hutch or 'early form of game larder'—it stood in the 'Butery'—'but a receptacle covered with a cloth woven of horsehair,' and thus in some wise related to the hair-trunks and -boxes known to every budding antiquary. But is Mr. Steer certain that this particular 'Cuboard' was not *lined* with 'hare' behind its air-vents, in which case it might have been a larder after all?

It is worth noting that none of the inventories appears to specify a Coffer, though Chests of various kinds are plentiful. Opponents of jargon will gleefully remark that the bastard term 'Refectory Table' is as unknown to the inventories as is the equally stupid 'Monk's Chair,' which latter is given its proper name of 'Chayer table' or Table-chair, the earliest of various references to such dual-purpose pieces occurring in 1639, though the device was certainly in being earlier. Equally, the inventories ignore the term 'Mule Chest.' Rush Chairs are recorded from 1671, and Couches from 1689.

I am not altogether happy over Mr. Steer's contention that Hutches 'were generally smaller and less strongly built than chests'; and feel some reservation about one or two of his incidental comments on the vexed definition of Court and Livery Cupboards, though much of what he says on these is sound enough. Whether 'Falling Tables' were necessarily of the gate-leg type, in the current acceptance of that term, is another matter for reconsideration. 'Wicker Chairs' are frequently listed, as are 'Glass Cases' or 'Glass Shelves', interpreted not as glazed-fronted receptacles, but as 'wooden shelves or cupboards used to accommodate glasses.' I wonder? Without disputing the soundness of the definition in appropriate instances, was, at the period concerned, the cottage or farmhouse stock of glassware so extensive? Mr. Steer himself tells us otherwise.

Pictures are not encountered until 1671; in 1743/4 Theophilus Lingard's property at Writtle included 'two maps' in the hall. Sixteen-seventy sees the first local mention of a clock; and in 1725 a reference to 'one ould clack' [*sic*] is ingeniously interpreted as mean-

ing a clock. One might reinforce Mr. Steer's argument by suggesting that if 'clack' be not a misspelling, it may be a phonetic rendering of a local dialect. In some parts, 'clock' is pronounced not unlike 'clark.'

Of course, practised hands may well object that all this is a pother about nothing, and that the 'clack' or 'clapper' of a mill was meant. Nine out of ten times they would be right. (What of the line 'While still the mill clack doth keep time' in Matthew Locke's music to *Macbeth*?) But Mr. Steer discounts such criticism on the score that 'The value and position of this article indicates that an old clock is intended, and not part of mill fitting more commonly known as a 'damsel.' Perhaps odd items might be placed for convenience of being inventoried even in 'The Chamber at the stayer hed.' I leave the question open.

Much else could be usefully noted, but I cannot refrain from closing this review with another extract from the Lingard inventory of 1743/4. With numerous other oddments in his Pantry, 'fifty five pieces of Delph and earthenware' were assessed at an all-in total of £1 17s. 2d. As Humpty-Dumpty said: 'There's glory for you!'—F. G. R.

THOMAS ROWLANDSON. HIS LIFE AND ART

By Bernard Falk

(London, New York, etc.: Hutchinson & Co. Ltd. £3 3s. net)

THE WATERCOLOUR DRAWINGS OF THOMAS ROWLANDSON

From the Albert H. Wiggin Collection, Boston, with Commentary by Arthur W. Heintzelman

(New York: Watson Guptill Publications, Inc. $12.50)

SINCE THE CONNOISSEUR reviewed Adrian Bury's *Rowlandson Drawings* last March, two more books on Rowlandson have appeared, and so long as they do not clash or overlap by repetitious illustration or commentary, we can never have too much of this inexhaustible master. Indeed, these two volumes reinforce and supplement each other. Rowlandson has no lack of enthusiastic devotees to-day, who are avid to see as many examples of his art and to acquire as much knowledge about the man as may come within their reach. It is hardly necessary to-day to remind the public that no pictorial record of the later Georgian age exists comparable either in completeness or in veracity with that delineated by Rowlandson's prolific pencil. The very look of his drawings convinces us entirely; no artist ever gave more life to his figures nor endowed them so infallibly with the stamp of their own time and place. Mr. Bernard Falk's book, *Thomas Rowlandson. His Life and Art*, with twenty-one coloured plates and seventy in black-and-white, is historically the more important of the two volumes before us, the author having delved more deeply into the life and literature of his subject. It is surely nonsense, however, to claim, as the dust-jacket says, that Rowlandson 'is comparatively little known to the general public to-day.' This might have been said fifty years ago, but of recent years hardly any English artist has received more publicity or been acclaimed with more popular delight. There is, further, an absurd contradiction in the unqualified assertion on the jacket that Rowlandson 'squandered a legacy of £7,000, left him by an aunt,' while on page 13 Mr. Falk accuses Austin Dobson of endowing him with 'an imaginary aunt, and a fortune swelled to the mythical proportions of £7,000.'

Since the recovery in 1945 of *Vauxhall Gardens*, Rowlandson's masterpiece, the artist's reputation stands higher than ever. It is agreed not only that it is 'by common consent the high-watermark of his genius,' as Mr. Falk says, but that it is the outstanding figure piece in water-colours of the great century of water-colour. Mr. Falk's appraisal is just, and his survey is the most important and extensive that has yet appeared. To take one chapter alone, that on Rowlandson's borrowings, he seems to have gone further into this interesting question than any of his predecessors. 'His borrowings,' he says, 'were enormous,' and goes on to enumerate the many sources from which he 'lifted' figures—among them Hogarth, Gainsborough and the Dutch masters from the elder Breughel to Teniers the younger. Well, all great artists from time immemorial have 'borrowed.' We do not

ARM CHAIR ONCE THE PROPERTY OF ARCHBISHOP WILLIAM JUXON C. 1600 : V. AND A. MUSEUM : FROM *ENGLISH FURNITURE ILLUSTRATED* BY OLIVER BRACKETT : ED. BY CLIFFORD SMITH : ERNEST BENN LTD.

imply that Mr. Falk imputes this as wholesale 'cribbing.' What happens in a mind and memory as gifted as Rowlandson's is that an unconscious absorption takes place, and that things seen, whether in pictures or in actuality, are impressed and stored up in the mental book of reference which every great and *original* artist carries about with him. These images, transmuted and reformed, are his own property, to use as he will, as legitimate a procedure as collecting first-hand material from the living world around him. Everything he drew, Rowlandson invested with the stamp of his own personal genius; and in his turn provided both example and inspiration for others. His *Vauxhall Gardens* is admittedly the prototype and model for Debucourt's *Promenade Publique*. Others, as Mr. Falk reminds us, who benefited by 'borrowing' from Rowlandson were Eugene Lami, Daumier and Constantin Guys, and we can cite many more. Mr. Falk's book is quite indispensable to the serious student of Rowlandson, and to pore over the pictures is an unending pleasure.

The Watercolour Drawings of Thomas Rowlandson, with Commentary by Arthur W. Heintzelman, Keeper of the Prints at the Boston Public Library, illustrates fifty-two of the original drawings by Rowlandson from the splendid Albert H. Wiggin Collection in the Boston Library in large size, a few of which are in colour, apparently by an offset process. The colour in one or two cases is definitely of a bilious tint, but the reproduction in facsimile of the artist's pen and wash effects is wholly successful. Each is accompanied by a description and sympathetic commentary. In his introductory essay Mr. Heintzelman says, 'At this period, 1775, we have the first record of his exhibition. His work, accepted as a painter of merit in oil- and water-colour,' etc. We have failed to find any reliable record of his having exhibited or even executed a painting in oil-colour. There is, or was, before the bombing-out of their premises, an oil-painting of Christie's old rooms in King Street, in possession of the firm, but that we believe was an enlarged copy of a water-colour. However, Mr. Heintzelman's essay is very pleasantly written, very understanding and just in its estimate of the great English draughtsman. He finds no nonsensical secrets or

hidden meanings in the drawings, as so many modern critics quite unjustifiably try to do, but contents himself with saying 'Rowlandson's work, like that of all great masters, is like an open book.' This is another volume which the Rowlandson fan must have.—H. G. F.

CREATIVE ART IN BRITAIN

By William Johnstone

(London: Macmillan & Co. Ltd. 50s.)

THIS book, in the disconnected form of an artist's note-book rather than that of a balanced survey, attempts to find an English art tradition that takes its rightful place among the world's great art traditions. It also examines the failure of the national art (if such exists) to find its own soul since the Norman Conquest. (If these themes and arguments already convey a suggestion of intellectual muddle, they justly reflect something belonging to this stimulating volume.)

The text is more often pungent than critically adequate, but the author's attitude is artistically intelligent as well as unorthodox. The great wealth of half-tone and coloured plates may often supply the right ideas instead of the text, which is probably what Mr. Johnstone intended. The really valuable features of the book are the comment on early English art, and the range of illustrations for this and for contemporary work of all kinds.

In the illuminating scrutiny of 'Anglo-Saxon' art the author argues that its quality disproves the notion 'that all English art has been derivative' (has any responsible critic ever uttered such a notion?); but discussing modern work he insists that 'by British art I do not mean art which refuses to accept the contribution of France, Italy, Russia or China . . .' Perhaps the nationalist terms want defining.

Some of the most interesting reproductions, presumably in support of the theory of an independent 'native' art, show 'a stone slab with Bull, Burghead, Scotland, *circa* Fifth Century,' and a selection of 'Cult Animals and Wonder Beasts from Scottish Sculptured Stones.' For comparison we are given a Picasso drawing of 1935 facing the Cult Animals, and a Bronze Buffalo, of the Chou Dynasty, facing the fifth-century Scottish bull. The author's intention is to make people recognize the virtue of the native art before it suffered eclipse. But this method does nothing to dispose of the question of derivations.

The author conveys powerfully his feeling for the splendours of the earlier schools—mainly ecclesiastical, in sculptures, wall paintings, illuminated MSS. and in needlework. His study of twelfth- and thirteenth-century wall paintings is not only a paean for early English art but a pretty object-lesson showing that 'the primitives were not naïve.' The other part of the author's ostensible task was to reassert the European importance of the greatest British artists after the time of Holbein, but this was simple, with names like Constable and Turner to play with, not to speak of our great caricaturists and an astonishing freak like Blake.

Mr. Johnstone sees the eclipse of native art completed with the fashion for literal representation that followed the employment of Holbein as portraitist by Henry VIII. So it is Hogarth who makes the first 'real contribution' to art in England after the Fourteenth Century. Then came the anti-literal Blake, and Constable and Turner, those forerunners of everything valuable in Continental Impressionism from Manet up to Picasso. The great native artists were not at once influential at home, and so between Turner and to-day Mr. Johnstone sees the Pre-Raphaelites as the only vital movement in British art. But it could be shown that the 'Pre-Raphaelites' are quite insignificant except in Ruskin's critical inventions. Even by Mr. Johnstone's own definitions, such as their turning back to the early Italians, they did not exist in fact as a movement, and most of them were ultimately distinguished by talented vulgarity. It is significant that in his bibliography the author includes Holman Hunt but not William Rossetti as an historian, and reproduces two of Watts's most Victorian pictures but nothing by Ford Madox Brown. Neither Watts nor Brown was a Pre-Raphaelite, but Brown had an important relationship to the P.R.B. However, the only true Pre-Raphaelite, D. G. Rossetti, is ignored.

The inspiriting selection of illustrations of contemporary work suggests that Mr. Johnstone could say more than he does in defence of modern British art, in spite of its tendency to imitation and false experimentation. He is also particularly interesting in considering how the child's gift for artistic expression is quickly smothered by our 'education'; which reminds us that he is Principal of the Central School of Arts and Crafts in London.—R. L. M.

P.S.—It is necessary to warn any reader of *Creative Art in England* (Stanley Nott, 1936) by the same author, that the new book reviewed above is a revised and amplified version of the 1936 edition.

CAMERA STUDIES OF DUTCH MASTER-PAINTINGS

By Dr. A. van Schendel

(London: Cassell & Co. Ltd., 1949; Amsterdam: J. M. Meulenhoff. 30s.)

THE technique of photographing works of art has made remarkable advances during the last two or three decades, and one result of these advances is the new and growing body of publications devoted to the reproduction of detail photographs of pictures. The London National Gallery and the Metropolitan Museum of Art, New York, have made early and important contributions to this literature, from photographs of works in their own collections, and have set a very high standard of technical accomplishment.

This standard is well maintained in the new Dutch publication. The pictures studied in Dr. van Schendel's book do not all come from a single gallery, but from most of the leading Dutch museums. A consistency which is perhaps more valuable than that of mere location is imposed by the limitation of the subject-matter to Dutch pictures of the Sixteenth and Seventeenth Centuries.

A brief introduction explains that the book owes its inception to a number of detail photographs taken by the Central Iconographical Archives for National Art of the Royal Museums of History and Art, at Brussels, under the supervision of Dr. P. Coremans and Dr. A. Janssens de Bisthoven, at the time of a loan exhibition held in 1946 under the cultural agreement then recently concluded between the Governments of Belgium and the Netherlands. To this body of material have been added other photographs taken at the Rijksmuseum, Amsterdam. There is no indication in the volume which photographs derive from each of these sources, but since there is no noticeable variation in technical excellence the question has no importance. Many of the plates are indeed of astonishing beauty, and bring out in a most brilliant and emphatic manner the peculiar temperamental, technical and stylistic features of their painters. The placing in opposition to each other of hands by Hals and Nicolaes Elias, eyes by Hals and Fabritius, cattle by Potter and Cuyp, lace collars by Santvoort and Rembrandt, heads by Hals and Rembrandt, ships by Willem van de Velde the younger and Vermeer, and foliage by Hobbema and Potter, is particularly revealing. But the 90 plates of details provide material for an infinite number of illuminating comparisons. However familiar to him the pictures may be in their entirety, the reader will certainly find here some unexpected, unobserved, or unremembered details, and it is therefore a specially commendable feature of the book that a series of small reproductions of all the complete pictures is provided at the back.

In short, this is a most welcome, attractive and useful publication, which one hopes will have many equally worthy successors.—A.C.S.

CLARENCE HOUSE

By Christopher Hussey

(London: Country Life Ltd. New York: Scribners. 21s.)

THE residence of T.R.H. the Princess Elizabeth and the Duke of Edinburgh takes precedence over all other London homes with the exception of Buckingham Palace near by. Not long ago few persons, even among those interested in noble houses, could have given a succinct account of Clarence House and its contents. Now every Londoner knows, at least, where it is, and thanks to Mr.

H.R.H. PRINCESS ELIZABETH'S SITTING-ROOM : AN ILLUSTRATION FROM *CLARENCE HOUSE* (MUCH REDUCED) : CHRISTOPHER HUSSEY : LONDON, COUNTRY LIFE : NEW YORK, SCRIBNER'S

Hussey's admirable record we can learn not only about its history but about the details of the home of the Princess and the Duke. Though altered and rebuilt at various times, Clarence House is part of the 'little town' of St. James's which clustered about the precincts of the palace of that name from the time of Henry VIII. Much of the pleasure of sauntering about the southern end of St. James's Street is to recall the fact that this Tudor building, situated in one of the busiest parts of London, was once the headquarters of Queen Elizabeth during the Spanish Armada crisis of 1588, and other historic incidents such as the escape thence of two of Charles the First's children, who were prisoners there during the Civil War.

Sir John Soane's Survey of St. James's Palace (1792) shows the portion of St. James's Palace that included the Duke of Clarence's apartments. These were rebuilt by Nash in 1825–7, and here the Duke of Clarence, who was to succeed to the throne as William IV, lived with his Duchess, afterwards Queen Adelaide. 'By considerate acts, of which his decision to continue living at Clarence House, he (the King) rapidly dissociated the monarchy from the atmosphere of costly exclusiveness with which the late King had invested it.' It is significant that William the Fourth's coronation cost only £40,000, about one-tenth of that of his brother George the Fourth.

During early Victorian times Clarence House was used by Queen Adelaide and the Duchess of Kent. In 1866 it became the residence of Prince Alfred, who was created Duke of Edinburgh in that year. The Duke made many alterations to Nash's building at his own expense. On his death in 1900 Clarence House became the London residence of the Duke and Duchess of Connaught.

The changes made recently to suit the taste and convenience of Princess Elizabeth and the Duke of Edinburgh are more in the nature of utilitarian and decorative than structural, Her Royal Highness choosing the colour-schemes for several of the rooms, which are furnished mostly from the wedding presents, though certain old Royal portraits remain *in situ*. How well these and the beautiful antique furniture fit into the new decorative scheme can be proved from the excellent colour-plates reproduced in Mr. Hussey's book. Clarence House to-day is therefore an adaptation of the best eighteenth-century sentiment with the best modern domestic ideas. To the old pictures some works by contemporary artists have been added, and I was pleased to note that Mr. Charles Cundall's beautiful impression of the Forum at Rome hangs on the wall of Princess Elizabeth's sitting-room.

Mr. Hussey's book is in every sense of the word a charming production, written with precise but unpedantic historical and architectural scholarship, creating that intimate and dignified effect which distinguish the author's records of noble English houses.—A. B.

A HISTORY OF CHATSWORTH

By Francis Thompson

(London: Country Life Ltd. £3 3s. net

MANY elements of the national culture came to England through the great mansions of the noble or rich families, and the houses themselves have often a lustre that is, so to speak, the weathering of history. Chatsworth House, with its park and famous gardens, so long the seat, and sometimes the hobby, of Dukes of Devonshire, is eminent among such historic mansions, and both the publishers and the author are to be congratulated on this handsome 'History.'

It was begun with the modest idea of supplementing the sixth Duke's Handbook of *Chatsworth and Hardwick*, and of answering some of the criticism levelled against that early-nineteenth-century owner's plans and tastes. In the result the present book appears to be not only the most comprehensive but the best-written account of Chatsworth. The author has made a fruitful use of his opportunities as Curator and Librarian at Chatsworth since 1921. Scrutinizing builders' and other accounts, and a mass of other documentary material never published, he has shown that it is no longer possible to credit Talman with being the sole architect of the main building. It appears also that much work at Chatsworth has been wrongly credited to various eminent artists and craftsmen, like Grinling Gibbons, Verrio, Tijou and Cibber. These matters and the record of changing styles in ornamentation, gardening and architectural design, belong both to the history of art in the broadest sense and to our social history.

The original Chatsworth was a rather grim and tower-like building, a part of which served as prison for Mary Queen of Scots on several occasions when she was put in the custody of the sixth Earl of Shrewsbury. In the next century the house became, during the Civil War, a fortress, being held by Parliamentary forces and Royalists in turn.

The rebuilding and modernizing of Chatsworth began after the Restoration. The process, started by the third Earl of Devonshire, grew, like appetite, with what it fed on. Modernizing the old country houses meant mainly reducing the characteristics of the fortress and increasing amenities, especially in such matters as large windows of sash type, bigger staircases, remodelled rooms and replanned gardens. These changes, which continued through the succeeding Eighteenth Century and well into the Nineteenth, evoked remarkable contributions from architects, craftsmen and artists. And owners often became considerable collectors of works of art of widely varying merit. A picture of the Sculpture Gallery at Chatsworth (Plate 88) in this book might be, indeed is, the picture of a rather crowded little museum. But much of the elaborate ornamentation of the great houses, like the tapestries and mural paintings and woodwork at Chatsworth, impart a museum atmosphere.

This may have influenced Horace Walpole two hundred years ago when he stayed at Chatsworth. The State Rooms seemed to him gloomy with 'inlaid Woods, & floors, & painted cielings, & unpainted Wainscot. . . . Furniture very costly, but bad chimney pieces & no fine Glasses.' Walpole was voicing a change in aesthetic taste, but he was still half a century ahead of a general movement away from the Classic formalism that had been fashionable in the 'Augustan' period. Hence indeed the fresh and drastic alterations by the sixth Duke early in the Nineteenth Century.

Neither in alterations nor in collecting were the knowledge and taste of owners impeccable—far from it; but even their errors become part of the national character of the great houses. So do other events. A painting by Edward Halliday in the Devonshire Collection is reproduced (Plate 74) in this book. It represents the State Drawing Room being used as a dormitory by 'evacuees' in 1939. R. L. M.

THE MIDDLE SEA

By J. G. Pine

(Edward Stanford Limited. 18s. 6d.)

PERHAPS the main tragedy of this most brutal of centuries has been the destruction of the Greco-Roman-Christian spirit upon which civilization was founded for over two thousand years. Within less than fifty years we have witnessed the rise of two atheistic totalitarian tyrannies, one the Teutonic, which has been destroyed, the other the Russian, which has emerged with menacing power on the ruins of Europe. Neither Germany nor Russia has ever understood the higher conception of life implicit in the best of the old civilizations. It remained for Britain to develop and improve on the imperial and cultural heritage of the past. In defending the liberty of the human personality in two world wars, Britain was true to her ideals but she has so impoverished herself that her future is threatened by the greatest barbarism of all. Though Mr. Pine does not expressly state this in his book, the inference is clear as he develops his theme on the Mediterranean lands, historically, and brings the position up to date with the recent war's clashes in the inland sea. It is no exaggeration to say that the majority of intelligent persons owe what is comely and progressive in life to the lands bordering on the northern shore of the Mediterranean—Greece, Italy and France. I am concerned with their past cultures. This was particularly acknowledged by Britain during the Eighteenth and up till the end of the Nineteenth Centuries; but the tendency during the Twentieth, especially in the arts, has been to deny if not to despise the essential lesson of form, proportion and beauty which first saw the light in the Greco-Latin world. We have only to compare the idiotic robot sculpture of our modernists with the *Winged Victory* to realize how far the retrogression has gone. And once gone in the arts, all other departments of life suffer as well. Oh, yes, I am aware that we must have change, but not necessarily for the worst. Mr. Pine's book, however, is not concerned with the arts so much as with States, Empires and their rulers. Within the limit of two hundred pages he gives us a broad sketch of ancient Greece, the rise and fall of Rome, the rise of Christianity, the Middle and later Ages; concluding with Britain's Mediterranean part in the two wars. The book developed from lectures given when the author was an Intelligence Officer attached to a Royal Air Force squadron on service in North Africa, and is all the better for that, for it has a vitality often sadly lacking in more ambitious histories. Mr. Pine has had the advantage of having seen most of the places about which he writes. This, with an imaginative touch, genuine historical sense and a knowledge of cause and effect, makes the book entertaining reading. It is illustrated with excellent maps and photographs. I recommend *The Middle Sea* to all those who would revive their enthusiasm for this immemorial region of human conflict and endeavour.—A. B.

MEDIEVAL ART, FROM THE PEACE OF THE CHURCH TO THE EVE OF THE RENAISSANCE, 312–1350

By W. R. Lethaby

Revised by D. Talbot Rice, 1949

(Thos. Nelson & Sons, Ltd. 30s. net)

THERE is ever a tendency for students of any generation to dismiss, off-hand, the work of even the great ones of generations past, as being out-dated. In addition there is, in this England of ours, far too prevalent a tendency to neglect our own native scholars in favour of perhaps more didactic 'authorities' of foreign origin. It is therefore most gratifying to find the publishers and editor of this classic of nearly fifty years' standing co-operating in the laudable task of making available to modern students this important work by one of the greatest leaders of art-thought since Ruskin.

When Lethaby wrote the book, in 1904, it was recognized as an important contribution to the literature of art history. Clear in its exposition and erudite in its treatment, it has remained so up to the present day. Inevitably, however, in forty-six years, scholarship has advanced; our knowledge of many matters on which (in 1904) Lethaby said the latest word, has been much widened.

Talbot Rice has therefore performed a very commendable task by revising Lethaby's text where necessary and by providing commentary footnotes to direct our attention to later findings, later opinions and later sources. He has been well advised in his method of handling a very delicate task, for Lethaby was a great man and no word of his should lightly be set aside. Perhaps the reader of to-day would not have worried much if quite drastic alterations had been made. But we who had the inestimable privilege of knowing him and benefiting from his wide erudition and keenness of thought, screened from many by his unassuming simplicity of manner, would have 'counted it a crime to let a thought slip.'

One feels that Mr. Rice has realized the responsibility to the full, for, in every case, he clearly denotes where he has been constrained to use his privilege as reviser. In consequence this truly important work may now be said to take on a new lease of life; it has been further embellished by the addition of eighty new half-tone plates.

Lethaby was one of those great men who are ever ready to learn and to benefit by the opinions and researches of others. Were he alive to see this new edition he would, I am sure, be the first to admit that this early child of his brain has lost nothing and gained much by its rejuvenation at the hands of so well-recognized an authority as D. Talbot Rice.—C. G. E. B.

SOME RECENT KING PENGUINS

ONE cannot too warmly commend the delightful series of booklets comprised in the *King Penguins*. At the extremely low price of three shillings each may be had a selection of these little volumes which are as attractive in appearance as they are edifying to read, being well illustrated, carefully printed and pleasingly bound. They are handy, pocketable companions suitable to the traveller by train or to the rural rambler. Compact of information, admirably condensed, they are of just sufficient length to keep the interest unwearied and, what is more, to retain it. There is something which will appeal to the tastes of every man or woman of intelligence, and the texts, in all cases being by authoritative hands, may be said to serve as a student's breviary wherewith he can at any time refresh his memory as well as his spirit. A glance at the titles will show the range and variety of material dealt with. A fair choice from recent issues would be *English Book Illustration* (1800 to 1900), by Philip James; *Elizabethan Miniatures*, by Carl Winter; *Heraldry in England*, by Anthony Wagner; *Woodcuts of Albrecht Dürer*, by Thomas Barlow; *Russian Icons*, by David Talbot Rice; *Unknown Westminster Abbey*, by Laurence Turner; *Ballooning*, by C. H. Gibbs-Smith; *Life in an English Village*, by N. Carrington and E. Bawden; *A Book of Scripts*, by Alfred Fairbank; *The English Tradition in Design*, by John Gloag; *Flowers of Marsh and Stream*, by Iolo A. Williams and Noel Rooke; *British Military Uniforms*, by James Laver; *Highland Dress*, by G. F. Collie; *Edward Gordon Craig*, by Janet Leeper. And just how acceptable these booklets may be as conveyors of Christmas goodwill is shown by the inclusion of a reduced facsimile of such a favourite classic as Dickens's *Christmas Carol*, with Leech's original illustrations, and there is furthermore one, in colour, of old Christmas cards, beginning with the very first, which was designed by J. C. Horsley, R.A., in 1843.—E. C.

ALLAN RAMSAY'S PORTRAIT OF ROUSSEAU

(Continued from page 94)

the genius of the author of the *Contrat Social* and the *Confessions*, especially those composed in spite of intermittent breakdowns between 1776 and 1778. The original portrait, to which we are referring, descended from David Hume, for whom it was painted, to Mrs. Agnes M. Hume, thence to the Hon. Lord Wood, from whose grandson it was purchased for the National Gallery of Scotland. The canvas measures $29\frac{3}{4}$ inches by $24\frac{3}{4}$, and was exhibited at the Exhibition of Scottish Art at the Royal Academy of Arts in 1937.

IN THE AUCTION ROOMS

By T. P. GREIG

MINIATURE FROM THE GRAND BÂTARD DE BOURGOGNE'S MANUSCRIPT OF CHRISTINE DE PISAN'S *OTHÉE LA DÉESSE* : SOLD AT SOTHEBY'S FOR £3,500

PICTURES, DRAWINGS AND PRINTS

THE most interesting of the sales held at Christie's during the last few weeks of their 1949–50 season was that of the collection belonging to Mr. Alan G. Fenwick, removed from Thirlestaine House, Cheltenham, which took place on July 21st. The greater number of the pictures were purchased by that voracious bibliophile, Sir Thomas Phillips, who died in 1872, at the sale of the collection of Lord Northwick, held by Phillips, Son & Neale, at Thirlestaine House in 1859. The chief lot in the Christie sale was a small panel, by Jan Mabuse, of *The Madonna*, in red, blue and white robes, seated in a carved wood chair by a window, holding the *Infant Saviour* on her lap. This changed hands at £3,570—it fetched only 45 guineas in the Northwick sale. Next in importance in this Fenwick sale was a panel of a village festival, by Pieter Brueghel the Younger, which realized £1,155; an arched-top panel, by Adriaen Isenbrant, of *The Madonna and Child*, in a landscape background, £756; a B. van Orley panel of *Christ and His Disciples journeying to Emmaus*, £483; another, by the same artist, of a portrait of a *Duchess of Burgundy*, in grey embroidered dress and dark feathered hat, £231; a Jan Steen tiny panel of a young student, in grey dress and red cap, seated at a table reading, £420; an arched-top panel of *The Annunciation*, by Michiel Coxie, signed and dated 1530, £420; a Jan Brueghel painting on copper of a scene in a village with numerous figures merrymaking, £252; and a Gaudenzio Ferrari panel of *Christ Disputing with the Doctors*, £262 10s. The total realized was £13,599. The sale on July 7th opened with a small collection of old-master etchings, belonging to the late Colonel H. A. Clowes, whose pictures had been sold earlier in the year. Prints by Rembrandt included two second-state impressions (in one frame) of *St. Peter and St. John at the Gate of the Temple*, and *St. Francis Praying*, which brought £735; and £441 was given for a third state of his *Clement de Jonghe*; while a Lucas van Leyden print of *David Playing before Saul* made £210. Among pictures from other sources was a portrait of a lady in red-and-white dress, by P. Veronese, which changed hands at £399; and £273 was paid for another of a lady in white dress, seated in a landscape, holding a fan, attributed to Nattier. On July 14th, a pair of large unframed paintings, *The Family of Darius*, and *The Continence of Scipio*, by S. Ricci, sold for £546; a small panel of an interior, with figures, ascribed to Jan Steen, £283 10s.; another of a view in a Dutch town, also with figures, by A. Verheyen, £141 15s.; a tiny picture, *Moonrise: Brighton*, by Constable, £131 5s.; and *A Venetian Vegetable Stall*, by A. Miledi, £115 10s. On July 28th, the penultimate sale of Christie's season brought a total of £10,168. The highest price, £840, was paid for a Rubens picture of villagers merrymaking. A large Whistler painting, *Three Figures, Pink and Grey*, a study of three girls, which is illustrated in Pennell's *Life of Whistler*, 1908, sold for £735; an Adriaen van Ostade small panel of the interior of a barn, with peasants dancing and carousing, signed and dated 1635, £504; one by Vandyck, in grisaille, *La Ronde des Amours*: a group of five cupids dancing, £315; a Tintoretto portrait of a man, in dark dress edged with fur, seated holding a letter in his right hand inscribed 'Domino Piero Richetto in Venetis,' £315; a portrait of *Masutio de Masutii*, in black dress with white collar and cuffs, by a table, attributed to El Greco, £304 10s.; a composition, by George Morland, of a woman plucking a goose, with other figures, outside a cottage, £283 10s.; *The Mocking of Christ*, a small panel by an artist of the Veronese school, £210; and an A. Cuyp picture of buildings on a river, with rowboats laden with figures, £294. In the final sale, August 4th, a little picture, *The Wounded Soldier*, by Pieter de Hooch, fetched £273; a giltwood cassone, the front painted with a procession, and the two ends each with a scene depicting an allegory of marriage, by the Master of Anghiari, £210; a small panel, *Le Chanson*, painted by A. A. Lesrel in 1891, £141 15s.; a portrait of *Josias du Pre, of Wilton Park, Governor of Madras, 1770–2*, in blue dress, seated by a window, by Tilly Kettle, £157 10s.; and a little panel showing a wine goblet, *tazza* and other still-life objects on a table, by W. C. Heda, £147.

The most important of the picture sales held at Sotheby's during the period under review was that of the collection belonging to Lord Clinton, removed from Bicton, Devonshire. This was sold on July 19th, and realized a total of £29,130. Towards this sum, £10,000 was given, after an opening bid of £500, for an apparently unrecorded Rembrandt panel (20½ in. × 16¾ in.) of *The Flight into Egypt*, signed and indistinctly dated 163(?8). The second highest price, £2,200, was paid for a view of *The Grand Canal, Venice, looking towards S. Maria della Salute and the Dogana*, with numerous gondolas in the foreground, by Canaletto; a Jan Brueghel small panel of an extensive landscape, with a village and castle on high ground to the left, and numerous figures and carts in the foreground, brought £1,300; a small panel, by Jan van Goyen, of a view of *Arnhem seen across the Broad River*, with cattle watering off a point and boats near the shore, signed with monogram and dated 1642, £1,500; an Italian river landscape, with figures and animals on both banks, Palladian buildings and ruins on the left bank, and a bridge in the distance, by F. Zuccarelli, £700; a landscape with figures bathing in a pool, by R. Wilson, £420; a Mediterranean coast scene, with fishermen and other figures on the quay, and a British man-o'-war at anchor, painted by J. Vernet in

A SMALL UNRECORDED PANEL BY REMBRANDT, *THE FLIGHT INTO EGYPT*
COLLECTION OF LORD CLINTON: SOLD AT SOTHEBY'S, JULY 19, FOR £10,000

1753, £650; a similar price was given for a river landscape with fishermen and other figures, and buildings on the far bank, by the same artist; £650 was also paid for a Willem van de Velde small painting of *William and Mary returning to Holland in 1677*; a small panel landscape with cattle, sheep and figures, and a castle on a hill to the right, by S. van Ruisdael, £480; one of a woodland view with a stream breaking over rocks, and beyond is a charcoal burner at work, by Jacob van Ruisdael, £650; a Dutch winter landscape, with figures skating on a frozen canal, others playing hockey, by Aert van der Neer, signed and dated 1646, £500; a mountainous Italian landscape, with ruined temple on a height, painted by J. N. Juillard in 1761, £580; a little picture of *S. Maria della Salute, Venice*, by M. Marieschi, £320; a *View of Dordrecht*, numerous boats with figures on a canal in the foreground, attributed to Cuyp, £480; and a large painting of *Napoleon Bonaparte on Board H.M.S. 'Bellerophon' in Plymouth Sound in August, 1815*, by Sir Charles Eastlake, £300. The last-named picture has, through the generosity of Sir James Caird, been acquired by the National Maritime Museum, Greenwich. The grandfather of the present Lord Clinton bought this work from the Plymouth Library in 1824—there is an engraving of it by Charles Turner. Modern pictures and drawings, on June 14th, included *The Soul's Awakening*, by James Sant, which made £105; a pair by Edgar Bundy, *The Quarrel* and *The Reconciliation*, £130; and a pen-and-water-colour sketch, by Francis Place, *The Prospect of Harwich from Ye Cliff*, and, in the same frame, a similar view, in pen-and-ink, with another sketch on the reverse, £120. On June 26th, a series of five original pencil drawings made by Beatrix Potter to illustrate *Brer Fox* and *Brer Rabbit* sold for £210. On June 27th–28th, a fine impression of the very rare hand-coloured engraving ('dotted print') of *The Martyrdom of St. Erasmus*, by an unknown mid-fifteenth-century master (Schreiber attributes it to the '*Meister der Bergwolken*'), changed hands, after some very keen competition, at £2,100. An example of the only state of Rembrandt's etching, *The Presentation in the Temple*, sold for £1,200; a second state of his *Landscape with a Sportsman*, for £140; and an impression of Jacopo de Barbari's *St. Sebastian*, £125. Two etchings by Sir D. Y. Cameron, a fourth state of *The Five Sisters, York Minster*, and a second state of *Ben Ledi*, made respectively £175 and £180. A series of five small water-colour drawings made, by an unnamed artist, on the voyage of H.M.S. *Beagle* to South America in 1832, fetched £125; a set of thirty coloured aquatints of South African scenery and animals, by S. Daniell (1804–5), £180; and a set of four coloured lithographs, *Panorama of the City of Rio de Janeiro*, by Day and Haghe, after F. Briggs, 1837, £150. There were three other picture sales held at Sotheby's before the end of the 1949–50 season. These will be noted in our next issue.

FURNITURE AND ART OBJECTS

CHRISTIE'S sale of objects of art, on June 26th, included a few pieces designed by the Russian goldsmith, *Carl Fabergé*, belonging to Mrs. Michael Pugh. Among these was an oblong gold cigarette box, with matchbox at one end, decorated with rayed panels of translucent yellow enamel, each containing a spray of seaweed-like foliage divided by gold and black enamel bands, with moonstone thumbpiece ($3\frac{7}{8}$ in. long), by *Michael Perchin*, which sold for £451 10s.; a set of six liqueur glasses ($1\frac{3}{4}$ in. high), in gold holders with scroll handles enclosing gold roubles of Elizabeth II, 1756, by the same maker, £378; and a similar price was given for a gold cigarette case, of slightly curved form, *cabochon* sapphire thumbpiece ($3\frac{3}{8}$ in. long), with *Fabergé's* mark. From another source came a gold-mounted green jade inkstand, with tripod vase on three scroll feet, and triangular tray with incurved sides, by *H. Wigstrom*, which fetched £399. Admiral Sir Rudolph Burmester sent an oval gold snuff-box, chased with oval rosettes (weighing 6 oz. 6 dwt.), by *Charles Le Bastier*, Paris, 1764, *with poinçon of J. B. Prevost*, which brought £451 10s. On June 29th, Miss Ethel Floersheim's collection of decorative furniture and objects of art realized a total of £7,159. A Meissen porcelain group of 'Harlequin and Columbine,' from the Italian Comedy, represented seated on rockwork (6 in. high), by *J. J. Kaendler*, brought £441; another of 'The Indiscreet Harlequin,' depicting a girl and youth seated on rockwork with harlequin at the base ($6\frac{1}{2}$ in. high), by the same modeller, £304 10s.; and a Capo-di-Monte group of dancers (8 in. high), £220 10s. A Chelsea figure of a girl ($5\frac{1}{4}$ in. high), emblematical of *Autumn*, standing holding a sheaf of wheat, and bearing the red anchor mark, made £189; and £241 10s. was paid for a set of four Bow figures, emblematical of the *Seasons* (about 5 in. high). A Louis XVI parquetry *bonheur-du-jour* (24 in. wide), the panels to the doors of the cabinet at the back inset with Sèvres porcelain plaques, painted with fruit and flowers on an apple-green ground, stamped *G. Dester*, fetched £462, as against the £210 given for it in the Lady Eleanor Denison sale of 1933. On July 6th, £451 10s. was given for a Tabriz silk carpet (10 ft. × 8 ft. 4 in.), worked with a central medallion, the surrounds with floral palmettes and flowering stems on blue and buff grounds, etc.; and £367 10s. for a Persian silk carpet (13 ft. 2 in. × 10 ft. 6 in.), woven with central floral medallion and with birds, flowering plants and trees on a pale blue ground, the border with similar decoration on a mauve field. A set of six Hepplewhite mahogany armchairs, in Louis XV style, made £388 10s.; and a Chippendale mahogany commode, of serpentine shape, fitted with four long drawers, the top drawer with a rising toilet mirror (42 in. wide), £262 10s. On July 20th, an old English dinner service of about 150 pieces, the centres gilt with medallions, realized £294; a set of five late-eighteenth-century Chinese mirror-pictures, painted with a lady and gentleman with attendants at various pastimes in extensive river landscapes, enclosed in Chippendale giltwood frames, changed hands at £609; a pair of Queen Anne gilt gesso mirrors (53 in. high, 27 in. wide), with S-scroll branches at the bases for two lights each, £315; and a Louis XV marquetry work-table ($14\frac{3}{4}$ in. wide), on square cabriole legs inlaid with flower sprays and foliage on a kingwood ground in mahogany borders, stamped *J. P. Latz*, £294. On July 27th, a Regency walnut needlework casket, of oval vase-shape (13 in. wide), enclosing twelve mother-o'-pearl implements and two

small glass scent bottles, fetched £136 10s.; and finally, on August 3rd, £840 was given for a Georgian mahogany winged bookcase (62 in. wide), with drawer in the centre having a fall-down front forming a secretaire; a Chinese carpet (15 ft. × 12 ft.), woven with flowering stems on a buff ground, £220 10s.; and a Nantgarw dinner service of about 116 pieces, the centres painted with sprays of single roses, and the borders with formal foliage in green and gold, £189.

The most interesting of the sales at Sotheby's, during the period covered by these notes, was that held on August 1st. Catalogued as 'the property of a lady' was a pair of brilliant and extremely rare Chelsea porcelain figures of 'Little Hawk Owls,' each perched on a tree-trunk with a short flowering branch below their breasts, and bearing the red raised anchor mark. Bidding for the pair (measuring 8 in. and 7¼ in. high) opened at £500, and, after very keen competition from various parts of the room, the hammer fell at £3,200—the buyer was a London dealer. These birds were modelled after an engraving in George Edwards's *Natural History of Uncommon Birds*, published in 1743. There is an example of the smaller of the two owls in the Schreiber Collection at the Victoria and Albert Museum, South Kensington; while a further specimen, in the Miss Palmer Collection, is illustrated in *The Cheyne Book*, Plate 13, No. 297. Porcelains from other sources in this sale, which totalled £10,642, included a fine early Derby group (9¾ in. high) after *Carle van Loo*, of a man playing a hurdy-gurdy, and a girl playing with a dog dressed as a harlequin standing on a pedestal at her side, which sold for £410; a pair of Chelsea rabbits (3½ in. high) of the late red anchor period, £260; a pair of St. Cloud jardinières in white, with double grotesque mask handles (7¼ in. high), £185; and a Venice part dinner service of 100 pieces, decorated after a Chinese original with the so-called tobacco-leaf pattern and semi-Oriental flower sprays, £390. On June 27th a pair of rare Chelsea figures of a negro and negress (7⅞ in. high) of the red anchor period, the negro having a dagger in his waistband and a sheaf of arrows across his back, both with tree-trunk supports terminating in circular bases, fetched £640; a Meissen yellow-ground vase (13⅝ in. high), of almost beaker form, decorated with two large quatrefoil panels of chinoiserie figures in fenced gardens, £340—this brought £441 in the Duke of Kent sale in 1947; a Sèvres part dinner, dessert, tea and coffee service of 191 pieces, decorated in rose *camaieu* with garlands of flowers suspended from ribbon ties, £380; and a Meissen figure of a swan, seated on a mossy bank with bulrushes, by *J. J. Kaendler*, £290. A George I small walnut secretaire book cabinet, raised on bracket feet (25 in. wide, 67 in. high), sold for £300 on June 30th; a series of twenty-four embossed bird pictures, by Samuel Dixon (each 12½ in. × 10 in.), made £470; and a Kashan carpet (13 ft. 7 in. × 9 ft. 9 in.), cherry-red predominating, picked out in various colours and woven with a scrolling design of foliage and flowers, £280. On July 7th, a Ch'ien Lung cylindrical jade brush-pot (5½ in. high), carved on one side with two battle-junks invading a country, the other with a landscape with pavilions, rocks and pine trees, realized £260; a jade rickshaw group of bluish-green tone (6 in. high), with a court lady seated in the chair, £170; and a coral vase in the form of a tree-trunk (6¼ in. high), carved with a figure of a lady standing amidst prunus trees, supported on a rocky base with birds, £100. A sale of armour and weapons, on July 11th, included a pair of early-seventeenth-century Italian (Brescian) wheel-lock pistols (22 in. long), the walnut stocks beautifully decorated with engraved pierced-steel plaques, the centres of the boat-shaped trigger-guards having lace-like decoration, which sold for £500; and £520 was paid for a mid-sixteenth-century German suit of armour, which was obtained from the Hermitage, Leningrad, in 1931. A series of weapons of Scottish origin included an early-eighteenth-century flint-lock pistol (16 in. long), with heart-shaped butt, the stock and barrel inlaid with silver, which fetched £180; and a snaphance pistol (19½ in. long), the butt terminals of primitive ram's horn or scroll type, and the barrel (dated 1683) overlaid with bands of engraved silver, £140. The remaining July catalogues issued by Sotheby's will be reviewed in our December issue.

At Knight, Frank & Rutley's, on June 2nd, £410 was paid for a late Georgian walnut 'hunting' table, of horseshoe shape (7 ft. diam.), fitted with wine server, on carved scroll supports terminating in lion-paw feet and castors; and £130 for a Louis XV kingwood writing-table (56 in. wide), fitted with three drawers; while, on June 23rd, £550 was given for a pair of early Irish cut-glass chandeliers which hung in the Great Hall of the Duke of Manchester's home at Kimbolton Castle, Huntingdonshire.

PORTRAIT OF SIR ROBERT CLAYTON, M.P. FOR MARDEN, 1764: BY THOMAS GAINSBOROUGH: SIR HAROLD CLAYTON COLLN: SOLD CHRISTIE'S, 650 GNS.

In Phillips, Son & Neale's sale, on June 13th, a mahogany dining-room suite of fifteen pieces, finely carved in the Georgian style, sold for £305; a Frankenthal porcelain group of four figures (8 in. high), one seated at a table, £185; and a Hochst group of four figures (9½ in. high), one seated on a barrel playing bagpipes, and one with a violin, £135. The same auctioneers' sale of the contents of Wilton Lodge, Hillingdon, on July 5th and 6th, included a Chippendale mahogany chest of four long drawers, of serpentine shape, on ogee bracket supports carved with foliage and scrollwork (44 in. wide), which fetched £275; a Knole settee and a pair of easy chairs, upholstered in old gold ring velvet, £165; and a pair of eighteenth-century mahogany elbow chairs of Hepplewhite design, £105.

SILVER AND GOLD

PRESSURE of space in our previous issue made it necessary to hold until now the record of sales held in this section since the end of March. At Christie's, on April 5th, eight three-pronged dessert forks, by *J. Barbitt*, 1740, together with three Victorian examples to match (12 oz. 3 dwt.), fetched £120; a pair of plain pear-shaped jugs, on high circular feet, with double-scroll handles, by *Matthew West*, Dublin, 1775 (43 oz. 10 dwt.), £125; a plain cylindrical coffee-pot, on circular foot, with octagonal spout and domed cover, by Richard Bayley, 1726 (23 oz. 4 dwt. gross), £115; and a circular sugar bowl, on moulded foot, with everted rim and shaped moulded border, by *John Main*, Edinburgh, 1732, Assaymaster *Archibald Ure* (7 oz. 3 dwt.), £100; while, on April 24th, £210 was given for four table candle-

sticks, on moulded square bases and octagonal stems, by *John Rollo*, Edinburgh, 1735 (54 oz. 14 dwt.). In a sale, totalling £10,221, on May 10th, £1,250 was paid for a fruit basket, of circular form, the spreading body pierced with overlapping scalework with a guilloche band above and below, and with vertical rim pierced with half-petals, on spreading foot similarly pierced, 1597, maker's mark a *branch* (20 oz. 16 dwt.)—in the Eighteenth Century the base was pierced and fitted with a disk engraved with a crest. This fine piece came out of the celebrated John Edward Taylor sale, 1912, for £700. The second highest price of the present sale, £980, was given for a silver-gilt Communion cup, of large size, the plain bowl with spreading sides and everted lip, on spool-shaped stem with flattened knop decorated with hyphen ornament, and with moulded and fluted band above and below, the circular foot with moulded border, 1553, maker's mark *a hand and coronet* (33 oz. 8 dwt.)—this had cost £1,200 in the Lord Swaythling sale in 1946. A tea-kettle, stand and lamp, the plain spherical body of slightly flattened form, with moulded octagonal curved spout and scroll handle, by *William Atkinson*, 1727 (84 oz. 5 dwt. gross), sold for £520; a two-handled porringer and cover, on spreading foot, repoussé and chased with large flowers and foliage, 1659, maker's mark *T.G. in a dotted circle* (35 oz. 7 dwt.), £400; a plain goblet, on circular foot and baluster stem, 1654, maker's mark *I.G. with mullet below* (8 oz. 6 dwt.), £370; a two-handled circular dish, with scalloped rim, punched with panels of conventional fruit and scrolls, by *Thomas Maundy*, 1634 (3 oz. 12 dwt.), £78; a pair of fluted-column candlesticks, on octagonal moulded bases with gadrooned borders, by *William Denny and John Backe*, 1698 (20 oz. 13 dwt.), £140; a pear-shaped teapot, on circular moulded foot, with curved octagonal spout and domed cover, by *George Wickes*, 1723 (15 oz. 13 dwt. gross), £200; and twelve three-pronged dessert forks, eight by *Joseph Barbitt*, 1708, and four dated 1728 (14 oz. 7 dwt.), £185. A series of fifteen seventeenth-century Apostle spoons, offered in twelve separate lots, realized £756—the top price, £130, was given for one surmounted by the figure of The Master with St. Esprit nimbus and gilt figure, 1618, maker's mark *a crescent enclosing a mullet*; and £110 was paid for one, dated 1516, of St. James the Greater, with staff and shell with rayed nimbus, maker's mark *a fringed letter S*. On May 23rd, a circular toilet box, the sides decorated with fluted columns with moulded panels between, by *Charles Kandler*, 1727 (15 oz. 17 dwt.), made £125; and £280 was paid for a Swedish parcel-gilt tankard, on three pomegranate feet joined to the body by panels of foliage, the barrel engraved with a cypher in a foliage wreath, with double pomegranate thumbpiece, scroll handle, and cover inset with a coin of Charles XII, by *S. J. Wallman*, Göteborg, 1700 (37 oz. 3 dwt.); while, on June 7th, four table candlesticks, on moulded square bases and baluster stems, by *Simon Jouet*, 1726 (60 oz. 17 dwt.), sold for £270. A total of £6,678 was recorded, on June 14th, for a collection belonging to the Duke of Bedford, removed from Woburn Abbey, Bedfordshire. The more notable pieces included two pairs of two-light candelabra, on circular bases and square-pedestal stems supporting vase-shaped fluted nozzles, each with two scroll branches entwined by serpents forming loop handles in the centres, by *Paul Storr*, 1807 (641 oz. 5 dwt.), which sold for £710. Another pair, by *Paul Crespin*, 1747, with detachable nozzles, each with two scroll foliage branches, by *Edward Wakelin*, 1752 (147 oz. 12 dwt.), brought £220; a pair of candlesticks, on moulded octagonal bases and baluster stems, by *Joseph Bird*, 1698 (32 oz.), £155; a King's pattern table service, 1832, 1834, etc.

TANKARD AND TAZZA, 1685 (64 OZ. 13 DWT.) FROM THE COLLECTION OF THE LATE MRS. N. D'ARCY : SOLD AT CHRISTIE'S, JULY 26, FOR £2,200

(498 oz. 8 dwt.), engraved with the Russell crest, £200; a silver-gilt tea service, by *William Eaton*, 1824, and *Paul Storr*, 1833 (129 oz. 7 dwt.), £185; four circular second-course dishes with domed covers, engraved with the Russell arms, 1824, each on a circular stand resting on three feet, with triple-burner lamp, 1844 (438 oz. 9 dwt.), £310; four circular entrée dishes, covers and stands, engraved with a cypher and coronet, 1814 and 1844 (321 oz.), £160; and a Viennese silver and silver-gilt chess set (77 oz. 5 dwt.), £210. On June 28th, twelve silver-gilt plates, with shaped reeded borders chased with shells and foliage, 1818 (206 oz. 8 dwt.), realized £250; a plain cylindrical tankard, on moulded foot, with flat cover, scroll handle and corkscrew thumbpiece, by *William Gamble*, 1706 (22 oz. 12 dwt.), £155; a pair of circular *tazze*, with gadrooned feet and rims, the centres engraved with the arms of William Rashleigh, M.P., 1692, maker's mark *D.B. with mullet above and crescent below* (27 oz. 2 dwt.), £115; a pair of slip-top spoons, 1628, maker's mark *R.I. with mullet below*, £60; an oval tray, with reeded rim and handles, the centre engraved with a coat-of-arms in scroll mantling, by *John Crouch*, 1807 (102 oz. 12 dwt.), £230; and three German oval silver-gilt caskets, on flower and scroll feet, the bodies chased with birds, fruit and flowers, and the covers with pastoral scenes and sprays of fruit, 1773, two by *J. C. Neuss*, the other by *G. Satzger*, Augsburg (36 oz. 18 dwt.), £135.

The Retford auctioneers, Henry Spencer & Sons, were occupied on July 28th with the sale of a part of the contents of Sheriff Hutton Park, near York, belonging to Vice-Admiral and Mrs. H. J. Egerton. The more notable pieces included a Chippendale mahogany wing bookcase (9 ft. 8 in. wide, 8½ ft. high), the upper part enclosed by four glazed doors, and the four cupboards below by indented panel doors enriched with rosettes at the angles, which sold for £265; a Chinese Chippendale mahogany serving-table (52 in. wide), on square moulded legs, £200; and an Abraham Storck small painting of *San Sebastian*, with men-o'-war and other vessels in the bay, £200.

At The Markham Moor Inn, near Retford, the same auctioneers sold a Heywood Hardy hunting subject, *Drawing Cover*, for £74.

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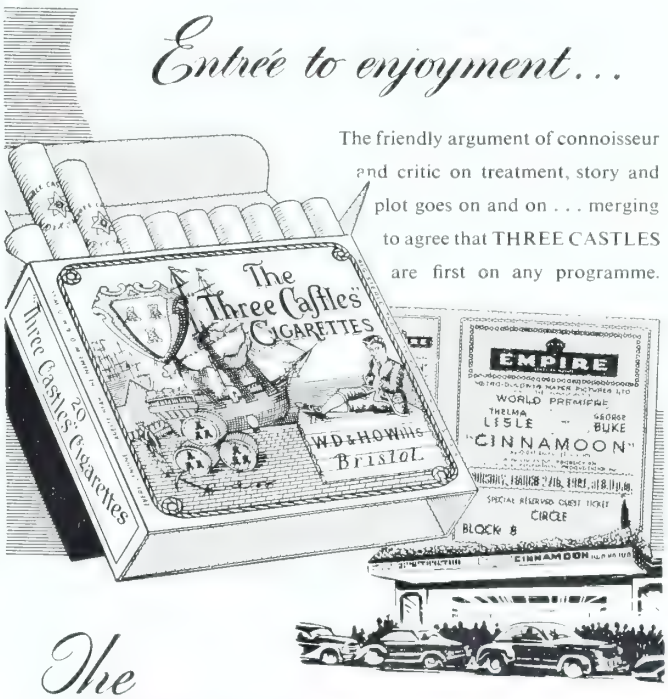

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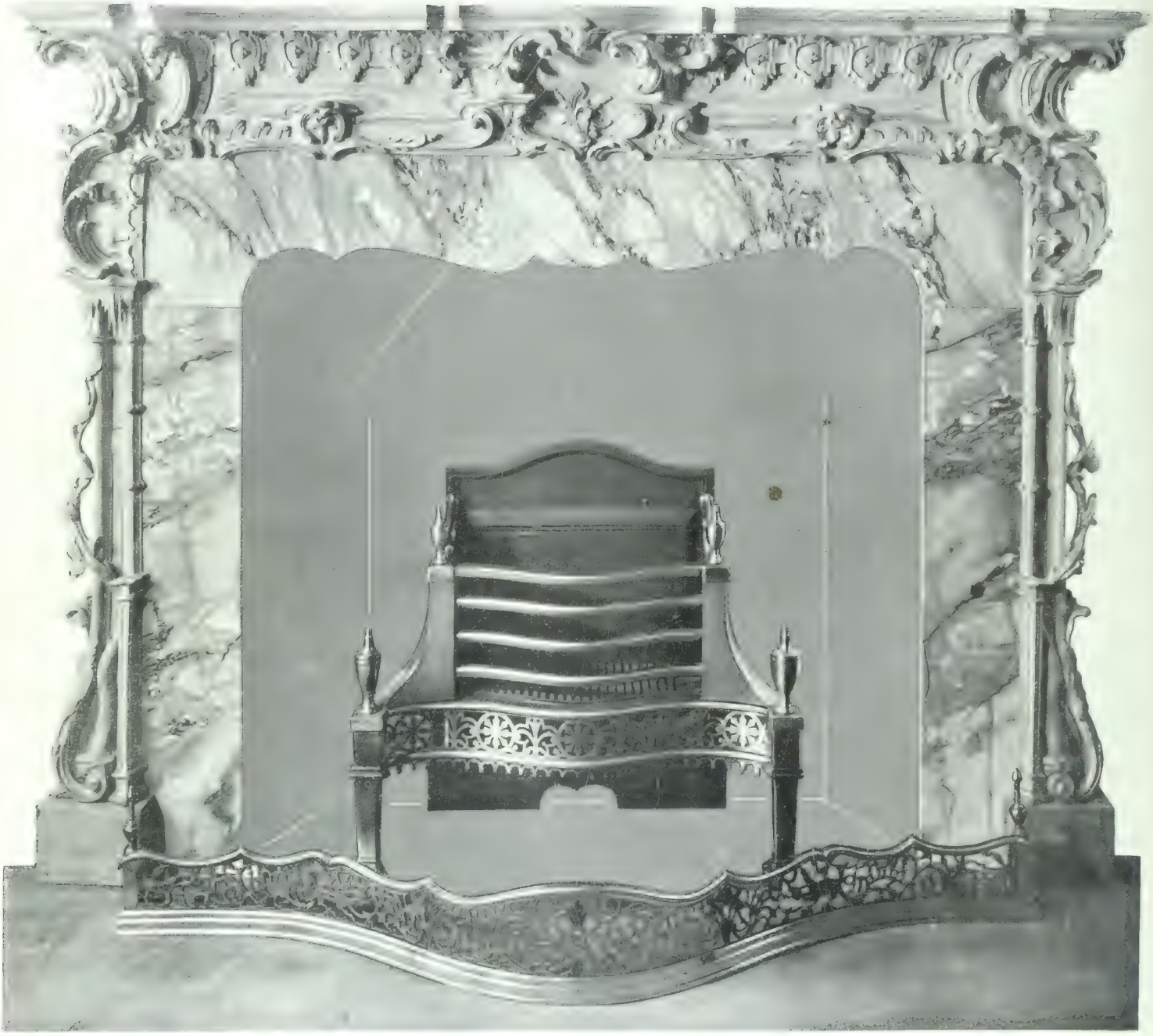

An exceptional carved pine Chimney-piece from Bourne Park, Kent. This is particularly interesting in that it so persuasively suggests the hand of the designer of the superb pair of girandoles from Hagley Park, which have been attributed to Thomas Johnson, that there seems to be little doubt that he was also the author of this piece. One of these girandoles was illustrated in THE CONNOISSEUR, June 1950, page 15, and is referred to again in a letter from Mr. Ralph Edwards in our current editorial.
Thomas Johnson, 'Carver, Teacher of Drawing and Modelling,' flourished in the 1750's. Few examples of his work are now to be seen, but those that have been identified as by him all share in his eccentricity of design and refreshingly naturalistic representation of architectural motifs and foliage in conjunction with pronounced Rococo elements.

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